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VOLUME 3, NUMBER 5

FILM SCORE



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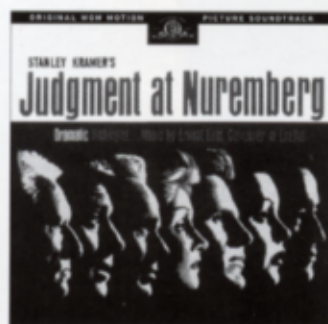
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
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JUNE 1998

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Film Score Monthly (ISSN 1077-4289) is published monthly for \$29.95 per year by Lukas Kendall, 5455 Wilshire Blvd, Suite 1500, Los Angeles CA 90036-4201. Periodicals postage paid at Los Angeles, CA and additional mailing offices.
POSTMASTER: Send Address changes to Film Score Monthly, 5455 Wilshire Blvd, Suite 1500, Los Angeles, CA 90036-4201

ABOUT THE COVER: SCULLERY AND MULDER
PLUMB THE DEPTHS OF DECEIT IN *THE X-FILES*.
PHOTOGRAPH BY MERRICK MORTON
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VOLUME 3, NUMBER 5
JUNE 1998

STAFF

EDITOR & PUBLISHER

Lukas Kendall

MANAGING EDITOR

Jeff Bond

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Doug Adams

John Bender

Edwin Black

Jason Comerford

Andy Dursin

Jeff Eldridge

David Friede

Patrick Runkle

Jesus Weinstein

Jeffrey Wheeler

Jeff Wilson

PUBLISHING CONSULTANT

Digital Film & Print, Inc.

THANKS TO

B.A. Vimtrup

CONTACT INFO

EDITORIAL OFFICE

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 213-937-9890

FAX 213-937-9277

E-MAIL lukas@

filmscoremonthly.com

ADVERTISING & MARKETING OFFICE

Digital Film & Print, Inc.

5455 Wilshire Blvd

Suite 1500

Los Angeles, CA

90036-4201

PHONE 213-932-5606

FAX 213-932-6111

THE SOUNDTRACK HANDBOOK

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PRINTED IN THE U.S.A.

The Summer of Our Discontent

SOME PEOPLE ATTRIBUTE THE LACK OF SUBSTANCE
IN TODAY'S FILM SCORES TO TODAY'S MOVIES—
AND THEY'RE RIGHT.

Most pictures today will not accept interesting music. The correct solutions to them are the ones we hear time and time again: nondescript minor-mode strings and brass with a cluttered rhythm section for suspense; piano and strings for that intimate moment; and a forgettable tutti-orchestra diatonic melody for triumph. The scenes themselves are so unambiguous, pointing in the most predictable direction, that they would never tolerate a score like *The Illustrated Man*—it would be like oil and water.

We're heading into the thick of the summer-movie season, where 100-piece orchestras bring us globe-saving refrains and backbreaking suspense, but it all sounds so boring. I know a lot of fans are looking forward to new works by legends like John Williams, but even he has muted his style. Jeff Bond and I attended the first performance of Jerry Goldsmith's "Music for Orchestra" in a quarter-century (see p. 9), and we were blown away by the realization that this amazing, challenging, atonal style (similar to *Planet of the Apes* and *The Mephisto Waltz*) was what this man is all about. It isn't easy to listen to, but it means something.

U.S. Marshals? I am astonished that anyone gives it half a thought.

It is our mission to document film composers in the practice of their craft, and that will not change. But it is also our purpose to come to an understanding of what makes film scores work and last—what they mean to us, as art. If they are coming up short, we should probe why. Elmer Bernstein did that well at his keynote address of this year's SCL conference (see p. 19), noting that for a composer to come up with a few synthesizer mock-ups for a director's approval in three days is not composing, but improvising. Too much film music today is mere improvisation and that is why it is of little value. Film is not improvised but laboriously constructed, designed to be appreciated retroactively—why should the music be any different?

Improvisation has a place in art, most notably in jazz. Most rock and pop music is about capturing the spirit of improvisation and the purity of amateur accomplishments. But with new concert music basically dead, film is the last bastion of music as composition. Film music should not exist in the "moment" of its improvisation, but should be constructed and shaped—written down. Playing into a computer while watching a scene may require good craftsmanship, but with two exceptions—(1) a powerful musical personality at work, and/or (2) a purpose within the philosophical nature of the film—it's without value as a lasting document. (For an example of the latter, look no further than this month's cover story, *The X-Files*, where Mark Snow's mostly improvised scores evoke the unknowable mysteries and conspiracies faced every week by the protagonists.)

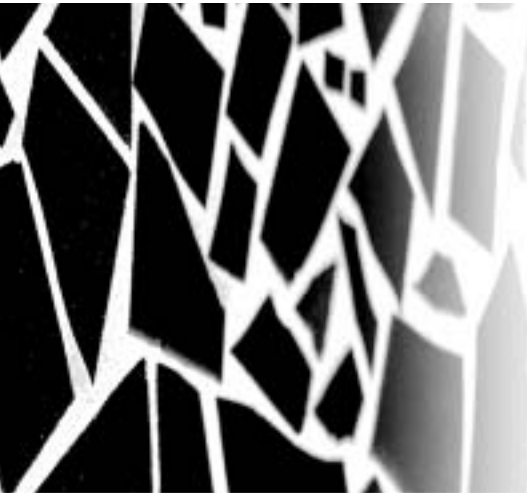
Unfortunately, adding to the fact that composers today are forced, by shrinking schedules and micromanagement, to "compose by improvising," the movies themselves cry out for this type of treading-water sound. They're completely formulaic, but pretend to create their thrills anew, as if they have authored themselves. Today moviegoers are so unfamiliar with musical forms—forms which once existed in the mainstream, from classical to jazz to the great (and hibernating) American tradition of songwriting—that music which is not contemporary rock or already from a movie soundtrack would disrupt this illusion.

The reason why today's bad movies and bad scores are so tragic is that they would make so much more money if they were good. *Titanic*, for all its deliberate low-brow populism, was about something, and had music that was compositional, if unambitious, at heart. *The Truman Show* (unreleased of this writing) will hopefully follow suit. But for now, we're faced with a long dry season—with perhaps some unexpectedly brilliant improvisation.



Lukas Kendall

Too much
film music
today is mere
improvisation
and that is
why it is of
little value




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The University of California at Santa Barbara's 7th Annual New Music Festival is focusing on film music this year, with four days of performances at UCSB's Lotte Lehmann Concert Hall and Montecito's Music Academy of the West (June 17-20, see concerts, pg. 8), screenings, symposia and more. Featured guests: David Raksin, Elmer Bernstein, Laurence Rosenthal, Stephen Endelman, Leonard Rosenman and Cliff Eidelman. This will also tie-in with a summer course, "Film Composers: The Whole Picture" (Film Studies 184), held June 15-20 and June 22-26, 9AM-4PM daily. Call 805-893-2047; enrollment is limited.

Notes in Print

Look for Ross Care's "Record Rack" column in *Scarlet Street* magazine: it's on Disney soundtracks in issue #27 (winter '97/'98), on the new Fox Classics CDs in #28, and a variety of material (*Alice in Wonderland*, *Lolita*, *King Kong*) in #29.

Jeff Berkwitz of *Asterism* magazine has written articles on sci-fi soundtracks for publication this summer in *Cinescape* and the newly gutted *Sci-Fi Universe*.

The Hummie Chorus

Film and television composer Hummie Mann (left) was presented with a Berklee College of Music Distinguished Alumni Award on February 1. Berklee Executive Vice President Gary Burton (right) presented the award to Mann.



Mr. Lucky's Deal

MCA has signed a worldwide administration deal for the catalog of the late Henry Mancini, who unlike most film composers retained the publishing rights to his most famous music (including the *Pink Panther* and *Peter Gunn* themes). The catalog reportedly grosses \$1.3 million per year. This is a deal for Mancini's publishing rights and not soundtrack album rights; most of Mancini's recordings are controlled by RCA/BMG.

Summer Reading

The Invisible Art of Film Music by Laurence E. MacDonald is imminent from Ardsley House, Inc. in New York. The book is a chronological survey of film music, arranged into a single chapters covering individual decades. Send \$31.95 plus \$5.00 shipping to Ardsley House, 320 Central Park West, New York NY 10025; ph: 212-496-7040; fax: 212-496-7146.

Euro Tracks

Italian producer Sergio Bassetti is working on *Vite Stroziate* (1995 Ennio Morricone score, never released) and a reissue of Morricone's *Sacco e Vanzetti*.

Coming from Bear in Germany is a series of four CDs of Ennio Morricone songs: *The Canto Morricone Songbook. Volume 1* is "The '60s"; *Volume 2* is "Western Songs and Ballads"; *Volume 3* is "The '70s: Songs for All Seasons"; and *Volume 4* is "The '80s and '90s."

Cinevox in Italy is reissuing more classic Italian soundtracks. Now available: *Zombi* (*Dawn of the Dead*, Goblin, including 7 bonus tracks), *L'Assoluto Naturale* (*She and He*, Ennio Morricone, 2 bonus tracks), *Investigation of a Citizen Above Suspicion* (Ennio Morricone, 2 bonus tracks), and *Shango/La Pistola Infallibile* (Gianfranco Di Stefano, spaghetti western disc with 12 min. outtakes suite). In the U.S., order from Shocking Images, PO Box 601972, Sacramento CA 95860, ph/fax: 916-974-0175; <http://www.apexoline.com/si>.

Award Winners

William Shakespeare's *Romeo and Juliet* (Nelle Hooper) won the 1997 BAFTA (British Oscar) for best film music.

Nino D'Angelo won the Italian Nastri D'Argento critics prize in film scoring for the musical *Tano da Morire*. Among the other nominees were Nicola Piovani for *La*

Vita è Bella and Armando Trovajoli for *Marcello Mastroianni: I Remember; Yes I Remember*.

Recent recipients of the Motion Picture Sound Editors Guild's Golden Reel Awards are music editor Brent Brooks and scoring editor Tom Villano.

Creature Featured

Mark Snow was scheduled to autograph copies of *The X-Files* feature score album on June 6 at Creature Features, a soundtrack and movie/monster memorabilia shop at 1802 W Olive Ave, Burbank CA

91506. This issue may reach readers too late for the event, but contact Creature Features for signed copies at 818-842-9383.

Corrections

In the March/April FSM (Vol. 3, No. 3) we credited Jason Comerford with the review of *Incognito* (pg. 46). It was actually by Jason Foster... In the May issue (Vol. 3, No. 4), in the Brian Keane segment of "Downbeat" (pg. 17), the name of the Stephen King movie is *The Night Flier*, not *Nightfliers*, and the director's name is Mark Pavia... Also last issue, in the *Close Encounters* coverage, the correct spelling of the Arista producer's name is Gary Pacheco.

FSM

You Know You Want It Record Label Round-Up

Aleph Coming on Lalo Schiffrin's personal label: June: *Dirty Harry* (collection of original tracks from *Dirty Harry*, *Magnum Force* and *Sudden Impact*). Late July: *Jazz Meets the Symphony No. 4* (performed by the London Symphony). Late September: Schiffrin's *Jazz Mass* (new recording). These albums will be available by mail only: see www.alephrecords.com or www.schiffrin.com.

Brigham Young University Due late June/early July is *The Flame and the Arrow* (Max Steiner), mastered from materials located at BYU's Max Steiner library. This will be available from Screen Archives Entertainment, PO Box 5636, Washington DC 20016-1236; call 202-364-4333 or e-mail Nippersae@aol.com for a free catalog

Castle Communications Coming in September from this English label is *Get Carter* (1971 Michael Caine gangster film, Roy Budd).

Citadel Due early June is *Snow White: A Tale of Terror* (John Ottman).

Dreamworks July 14: *Small Soldiers* (song compilation, no Goldsmith music), *Saving Private Ryan* (John Williams). July 21: *Dead Man on Campus* (Dust Bros.). September: *A Night at the Roxbury* (dance music). Due November 13 are three separate albums for *The Prince of Egypt*.

DRG Due in September is *Goblin, Volume 3* (1980-1985 anthology, with *Buio Omega*, *Tenebre* and more).

GNP/Crescendo Forthcoming but without

dates are *Greatest Sci-Fi Hits Volume 4* (Neil Norman and His Cosmic Orchestra) and the first official CD of *Predator* (Alan Silvestri, 1987).

Crescendo will release the soundtrack to *Star Trek 9* (Jerry Goldsmith) when the film is released late this year.

Hollywood Due June 9: *The Horse Whisperer* (Thomas Newman), *Six Days/Seven Nights* (Randy Edelman).

Intrada Due June 16 is Douglass Fake's own score for *Holly vs. Hollywood* (new independent film).

Coming soon are five authorized promotional CDs: *Murder at 1600*, *Hush* (Christopher Young), *The Comedians*, *Gore Vidal's Billy the Kid* (Laurence Rosenthal), and *Fortress* (Frederic Talgorn). These are being produced for the composers' professional use with limited availability to collectors.

The next recording in Intrada's "Excalibur" series (late '98 or early '99 release) will be *Jason and the Argonauts* (Bernard Herrmann, 1963), the complete score conducted by Bruce Broughton. Write for a free catalog of soundtrack CDs from Intrada, 1488 Vallejo St, San Francisco CA 94109; ph: 415-776-1333.

Jay Records Due in June from this shows label is *Thomas and the King*, the 1981 recording of the 1975 London cast production, music by John Williams. See <http://www.jayrecords.com>.

JOS Coming this summer from John Scott's label are *Swiss Family Robinson* (new film), and repressings of *Antony and Cleopatra* (1972, with new packaging and

one new track) and *Becoming Colette* (1992).

Koch Due July is a new recording of Franz Waxman chamber music (St. Clair Trio), including many film pieces. *Unscheduled* is a new Erich Wolfgang Korngold film music album (*Juarez*, *The Sea Wolf*, *The Sea Hawk*, *Elizabeth and Essex*), recorded in New Zealand. Due this fall are albums of Rózsa: chamber music for piano and Korngold: complete music for piano, respectively.

Label X Germany Forthcoming but without a date is *Dance of the Vampires* (1967, Krzysztof Komeda, aka *Fearless Vampire Killers*).

Marco Polo Bill Stromberg and John Morgan are recording more classic film scores in Moscow. Imminent is *Garden of Evil* (Bernard Herrmann, plus 13-minute

Soundtracks in Jeopardy!

The April 2, 1998 contest of Jeopardy! included a first: a category on film music. It was part of the first round, with the following "answers":

\$100

He has scored 7 of the top 10 grossing films of all time.

—Who is John Williams?

\$200

This composer won in 1973 for best song and score for the film, *The Way We Were*.

—Who is Marvin Hamlisch?

\$300

(Video Daily Double) Bernard Herrmann wrote the score for this classic 1960 film.

—What is *Psycho*?

\$400

James Horner was nominated twice in 1995 for *Apollo 13* and this historical epic starring Mel Gibson.

—What is *Braveheart*?

\$500

He composed the scores to Tim Burton's *Beetlejuice* and *Edward Scissorhands*. —Who is Danny Elfman?

The contestant who did the best in this segment went on to win the game with over \$20,000.

A couple of weeks later, the April 13 Jeopardy! had a category on James Bond title songs, with the answers centering on performers: Who are Nancy Sinatra, Sheena Easton, Tom Jones, Shirley Bassey and Duran Duran?

suite from *Prince of Players*); due this fall are Philip Sainton's *Moby Dick* (1956) and Victor Young: *The Uninvited*, *Gulliver's Travels* (1939), *Bright Leaf*, and *The Greatest Show on Earth*.

Also recorded for future release: *Devotion* (Erich Wolfgang Korngold), *Mr. Skeffington* (Franz Waxman), *They Died with Their Boots On* (Max Steiner) and *The Egyptian* (Bernard Herrmann and Alfred Newman). *The Egyptian* is approx. 60-70 minutes, with choir, and with more Herrmann cues than on the existing album. Unfortunately, Marco Polo is slacking off with releasing these promptly, and not even Stromberg and Morgan know when they'll be out.

Milan Due June 2: *The Truman Show* (Burkhardt Dallwitz, Philip Glass). July 14: *Polish Wedding* (Luis Bacalov). September: *Vampires* (John Carpenter). Milan will be doing a U.S. edition of *Lolita* (Ennio Morricone) later this year, when the film is aired on Showtime.

Pendulum Forthcoming is a reissue of *The Chase* (John Barry), and more CDs to be announced from the PolyGram back-catalog.

Play It Again Due in June is *The A to Z of British TV Themes, Volume 4*. Due in July is Geoff Leonard and Pete Walker's book, *Bond and Beyond: The Music of John Barry*, published by Sansom & Company of Bristol (a subsidiary of Redcliffe Press). See www.auracle.com/pia.

PolyGram Imminent from Deutsche Grammophon is *Tango* (Lalo Schiffrin).

Due in September in the U.S. is John Barry's non-soundtrack work, *The Beyondness of Things*, on the London label.

Due October: *Elizabeth I* (David Hirschfelder).

Forthcoming from a PolyGram label to be determined (possibly Philips) is a 2CD set of the three Miklós Rózsa albums from the 1970s, *Miklós Rózsa Conducts His Great Film Music*.

Razor & Tie Due July 14 are *What's Up Tiger Lily?* and *You're a Big Boy Now* (two soundtracks by The Loving Spoonful, on one CD). Due August 11 is a reissue of *A Fistful of Dollars* (Ennio Morricone). Forthcoming but without a date is *Blacula* (1972, Gene Page).

RCA Victor June 2: *Mr. Jealousy* (Luna).

June 16: *Hope Floats* (Dave Grusin), *Cousin Bette* (Simon Boswell), *Bulworth* (Ennio Morricone score album). Postponed but still planned is the *Victory at Sea* box set (Richard Rogers).

Reel Sounds Due June: *Love God* (hard rock plus score by Stuart Gray, of Lubricated Goat). July: *Somewhere in the City* (John Cale).

Restless Now scheduled for summer for non-U.S. territories only is a new expanded/restored edition of Ennio Morricone's masterpiece *Once Upon a Time in America* (1984). A U.S. edition may be forthcoming; until then, it will be available only as an import.

Rhino Due July is *Jimmy and Tommy Dorsey: Swinging in Hollywood*. Due September 1 is *Go Simpsonic with the Simpsons* (Alf Clausen plus songs and dialogue).

Rhino has renewed its deal with Turner to release soundtracks from the M-G-M (pre-1987), RKO and early Warner Bros. libraries. They will focus mostly on more performer-related and "best of" compilations for the

rest of 1998; however, Turner television holdings are also included in the deal this time (unlike the original 1995 agreement), which means *Daktari* and original tracks from *The Man from U.N.C.L.E.* are planned for the next couple of years. See www.rhino.com.

Rykodisc Upcoming in The Deluxe MGM Soundtrack Series of United Artists Films:

June 9: *Never on Sunday* (Manos Hadjidakis, 1960), *Judgment at Nuremberg* (Ernest Gold, 1961), *Last Tango in Paris* (Gato Barbieri, 1972), *The Living Daylights* (John Barry, 1987).

July 14: *Equus* (Richard Rodney Bennett, 1977), *A*

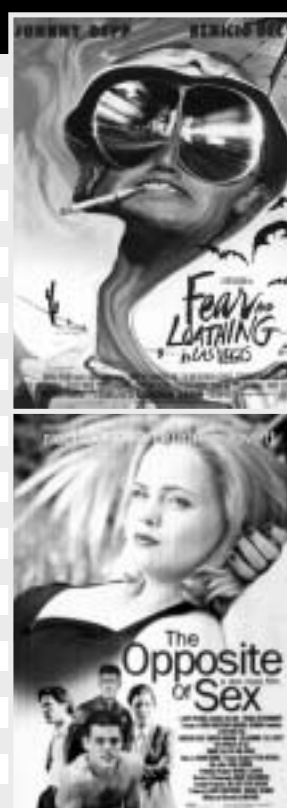
NOW PLAYING

Films and CD soundtracks in release

<i>The Big Hit</i>	Graeme Revell	TVT**
<i>Black Dog</i>	George S. Clinton	Decca*
<i>Bulworth</i>	Ennio Morricone	Interscope*, RCA
<i>The Butcher Boy</i>	Elliot Goldenthal	Edel America
<i>City of Angels</i>	Gabriel Yared	Warner Sunset/Reprise**
<i>Deep Impact</i>	James Horner	Sony Classical
<i>Fear and Loathing In Los Vegas</i>	Various	Geffen*
<i>Godzilla</i>	David Arnold	Sony Soundtrax**
<i>Good Will Hunting</i>	Danny Elfman	Capitol**
<i>The Hanging Garden</i>	John Roby	Angel
<i>He Got Game</i>	Aaron Copland†	Def Jam*, Sony Classical
<i>Homegrown</i>	Trevor Rabin	
<i>Hope Floats</i>	Dave Grusin	Capitol**
<i>The Horse Whisperer</i>	Thomas Newman	MCA*, Hollywood
<i>Lawn Dogs</i>	Trevor Jones	
<i>Les Misérables</i>	Basil Poledouris	Hollywood
<i>Little Men</i>	Milan Kymlicka	
<i>Lost in Space</i>	Bruce Broughton	TVT**
<i>The Object of My Affection</i>	George Fenton	Pangea
<i>The Opposite of Sex</i>	Mason Daring	
<i>Paulie</i>	John Debney	Varèse Sarabande
<i>Quest for Camelot</i>	Patrick Doyle	Curb/Warner/Atlantic**
<i>Sliding Doors</i>	David Hirschfelder	Jersey/MCA*
<i>The Spanish Prisoner</i>	Carter Burwell	
<i>Titanic</i>	James Horner	Sony Classical
<i>Woo</i>	Michel Colombier	

*song compilation **combination songs and score

†tracked with existing works; he didn't come back to life



Funny Thing Happened on the Way to the Forum (Stephen Sondheim, 1966), *How to Succeed in Business Without Really Trying* (Frank Loesser, 1967), *Irma la Douce* (Andre Previn, 1963), *Man of La Mancha* (Mitch Leigh, Joe Darion, 1972).

August 25: *The Misfits/The Wonderful Country* (Alex North, 1961/1959), *The Greatest Story Ever Told* (Alfred Newman, 1965), *Elmer Gantry* (Andre Previn, 1960), *Taras Bulba* (Franz Waxman, 1962).

September 29: *The Magnificent Seven* (2CD compilation of original soundtrack from the first film plus sequels), *Fortune Cookie* (Previn, 1966), *Alice's Restaurant* (Arlo Guthrie, 1969).

Rykodisc will be adding unreleased music to several of these albums. *The Living Daylights* features a 29 min. suite of unreleased cues; *Last Tango in Paris* features the re-recorded album followed by the music actually used in the film, newly sequenced by Gato Barbieri; *The Greatest Story Ever Told* will likely be a 2CD set; *Elmer Gantry* will have a suite of unreleased cues; and the Alex North disc will probably have additional music as well.

Silva Screen Imminent in the U.K. and U.S. are three "Hollywood Stars" albums, *Music from the Films of Kevin Costner* (including the film version of "The Buffalo Hunt" from *Dances with Wolves*), *Mel Gibson*, and *Sean Connery*, respectively. Due in June is *The Monster Movie Music Album* (*Godzilla*, *King Kong*, *Mysterious Island*, Goldsmith's *Baby*, David Newman's *The Flintstones*, various Nascimbene tracks, others). These are all re-recordings done in Prague.

Forthcoming for summer is *Cinema Choral Classics 2*.

Sonic Images Due June 2 is a compilation of re-recorded James Horner music, *Heart of the Ocean* (nothing previously unreleased).

Sony Due July 7: *The Mask of Zorro* (James Horner). July 28: *The Governess* (Ed Shearmur).

Due at the times of their respective movies are *Dancing at Lughnasa*, *Legend of the Pianist on the Ocean* (Ennio Morricone), and *The Red Violin* (John Corigliano; Joshua Bell, violin).

Back to Titanic the soundtrack album, volume 2) will be out at the time of the movie's release on video (possibly late July), to contain source music from the movie—Gaelic Storm's Irish songs as well as I Salonisti's quartet music—and a newly arranged and recorded suite of music by James Horner. There are also plans for a traveling *Titanic* concert and television special this summer and fall.

There will probably be a score album to *Godzilla* (David Arnold) at the time of the movie's video release this fall—the way Sony handled *Men in Black* last year.

Now set for August 4 is Sony Legacy's 65-minute issue of *Star Trek: The Motion Picture* (Jerry Goldsmith), a 2CD set with an expanded edition of *Inside Star Trek* (Gene Roddenberry-narrated '70s documentary) on disc two.

TVT Due June 23: *Smoke Signals* (B.C. Smith). Due September: *Dead Man's Curver* (Shark/The Wild Colonials), *Delivered* (Nicholas Pike). Also forthcoming is *Blade* (Mark Isham, various).

Varèse Sarabande June 2: *Torn Curtain* (Bernard Herrmann, Joel McNeely cond. Royal Scottish National Orchestra), *Othello* (new Elliot Goldenthal ballet).

June 16: *A Perfect Murder* (James Newton Howard), *In Like Flint/Our Man Flint* (Jerry Goldsmith, Fox Classics), and *Best of 20th Century Fox* (single-disc compilation, lots of previously unreleased music, Fox Classics).

Tentatively planned for summer is *Scream 1/2* (Marco Beltrami score album).

Forthcoming in Robert Townson's Film Classics series (Royal Scottish National Orchestra) are *The Magnificent Seven* (Elmer Bernstein), *The Great Escape* (Bernstein), *Citizen Kane* (Herrmann, cond. McNeely), *The Agony and the Ecstasy* (Alex North, cond. Jerry Goldsmith), a disaster movie compilation, and more titles to be announced.

A fifth Franz Waxman: *Legends of Hollywood* CD will be recorded in fall 1998 or early 1999 for future release (cond. Richard Mills).

Walt Disney June 2: *Mulan* (songs plus 30 min. Jerry Goldsmith). Postponed and unscheduled at this point are *Pinocchio*, *Fantasia* and *Robin Hood*.

Warner Bros. Due August 25 from Warner Home Video are 25th Anniversary laserdisc, DVD and video box sets of *The Exorcist* (1973) which will include a new CD of the soundtrack, containing all the material from the LP (Penderecki, Oldfield, Heinz, etc.), additional music from the film (including the short original cues by Jack Nitzsche), and a suite of the rejected score by Lalo Schiffrin. The CD will *not* be available apart from the \$49.95 video packages.

A "Volume 2" type of soundtrack CD for *Giant* (Dimitri Tiomkin, unreleased cues) will be included with the overseas video packages of the film later this year. There are no present plans for U.S. distribution.

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Upcoming Film Music Performances Around the World

California

July 4 Pacific Sym., Irvine Meadows; *Jefferson Tribute* (Holdridge).

July 4 California s.o., Walnut Creek; *Anastasia* (Flaherty/Ahrens).

August 1 California Phil., Pasadena; *Lawrence of Arabia* (Jarre), *Carmen Fantasy* (Waxman).

Colorado

July 22 Detroit s.o., Vale; *A President's Country Medley* (Tiomkin), *Happy Trails* (Evans).

July 26, August 15 Cuchara Music & Arts Festival; *The Furies* (Waxman), *Gunfight at the O.K. Corral* (Tiomkin), *The Alamo* (Tiomkin), *The Magnificent Seven* (Bernstein).

Idaho

July 17, 18 Boise Summer Fest; *Bonanza* (Livingston/Evans), *Wagon Train* (Moross), *Rawhide* (Tiomkin), *Dances with Wolves* (Barry), *Gunfight at the O.K. Corral* (Tiomkin), *The Alamo* (Tiomkin).

Indiana

July 2-16 (seven performances)
Indianapolis s.o.; *Gettysburg* (Edelman), *Star Trek: The Menagerie* (Courage), *Star Trek V* (Goldsmith), *Twilight Zone* (Constant).

Maryland

July 4 Hagerstown s.o.; *Gettysburg* (Edelman).
July 11, 18 Baltimore s.o.; *Star Trek: First Contact* (Goldsmith), *Anastasia* (Flaherty/Ahrens).

Michigan

July 4 Greater Lansing s.o., Lansing; *The Magnificent Seven* (Bernstein).

Minnesota

July 4 Rochester Phil.; *The Magnificent Seven* (Bernstein), *The Generals* (Patton/MacArthur, Goldsmith).

North Carolina

June 28 Winston-Salem s.o.; all sci-fi film music concert.

Texas

June 18, 26, 27, July 11 Fort Worth s.o.; *Star Trek TV theme* (Courage), *The*

English Patient (Yared), *The Mission* (Morricone).

July 1, 2 Dallas s.o.; *Jefferson Tribute* (Holdridge).

July 4 Austin s.o.; *The Natural* (R. Newman), *The Generals* (Patton/MacArthur, Goldsmith).

West Virginia

July 3, 4, 5 Wheeling s.o.; *Gettysburg* (Edelman).

Wisconsin

June 7 Milwaukee s.o.; *The Natural* (Newman).

England

July 4 BBC Concert Orchestra; *Independence Day* (Arnold).

France

June 20 Orchestra Cologne, Paris; *The English Patient* (Yared), *The Mission* (Morricone).

Germany

June 6 Otterstadt s.o.; *1492* (Vangelis).

Japan

August 2, 3 Osaka s.o.; *Anastasia* (Flaherty/Ahrens), *The Magnificent Seven* (Bernstein), *The Great Escape* (Bernstein), *Around the World in 80 Days* (Young), *Love Is a Many Splendored Thing* (Webster/Fain), *Breakfast at Tiffany's* (Mancini), *East of Eden* (Rosenman).

UCSB Sounds

John Williams's Flute Concerto and Elmer Bernstein's *Toccata for Toy Trains* will be among the works performed at the Ensemble for Contemporary Music Festival at the University of California, Santa Barbara, June 18. There will also be panels, discussions and films; Elmer Bernstein, Leonard Rosenman, David Raksin and Laurence Rosenthal are scheduled to attend; see page 4.

RSNO Blasts Off

The Royal Scottish National Orchestra (cond. Carl Davis) will perform a concert of film music on June 19, "The Final Frontier"—all sci-fi and suspense music. Selections include *Jurassic Park*, *Star Trek*, *Batman*, *Thunderbirds*, *Jaws*, *E.T.*, and *Indiana Jones and the Temple of Doom*.

Windy City Series

The summer program for Ravinia in Chicago includes several film music concerts: June 24: excerpts from *Henry V* (William Walton), with the Ravinia Festival Orchestra and Christopher Plummer. July 26: "Tribute to Henry Mancini," with Erich Kunzel, the Chicago Symphony Orchestra, and guest vocalist, the late Mancini's daughter Monica. August 22: John Williams conducts the Chicago Symphony Orchestra (see sidebar). August 30: Erich Kunzel conducts the Ravinia Festival Orchestra in "Titanic Movie Blockbusters"—music from '90s films *Titanic*, *Shine*, *Forest Gump*, *Independence Day*.

Other upcoming events in Chicago: July 3: The Disney Young Musicians Orchestra will perform music from *The Natural* and *A League of Their Own* as a tribute to Harry Carey (filmed for the Disney Channel). July 6: Grant Park Symphony: music from Golden Age films: *Robin Hood*, *Gone with the Wind*, *Ben-Hur*, *Spellbound*, etc. Also planned but unscheduled by the Grant Park Symphony is a live performance and screening of *Psycho*, with special guest Janet Leigh.

Polish Performance

Music by Jan A.P. Kaczmarek from *Washington Square*, *Bliss*, *Total Eclipse* and *Aimee and Jaguar* will be performed at the International Malta Festival in Poznan, Poland, on June 29. This is an outdoor event with an expected crowd of 30,000, broadcast on Polish radio and television.

Hollywood Bowl

In addition to the upcoming John Williams concerts (see sidebar), George Daugherty will conduct the L.A. Philharmonic in a concert of "Bugs Bunny on Broadway" on July 1—Carl Stalling live to film. John Mauceri will conduct a film music concert on September 18, and will lead the HBO in a variety of film music pieces over the course of the season. Call 213-850-2000 or see www.hollywoodbowl.org.

CD Live

Carl Davis has launched the Royal Liverpool Philharmonic Orchestra's Summer Pops and will conduct several film music-related concerts this summer, such as a "Pops in Space Lighting Spectacular" (including *Star Wars*) on July 10.

Merchant Ivory Music

The Britt Festival Orchestra (cond. Peter Bay) will perform an outdoor concert of

For a review of Elliot Goldenthal's new ballet, *Othello*, performed in San Francisco in early April, see the 4/15/98 entry of "Film Score Daily" at our web site: <http://www.filmscoremonthly.com/fsd.html>

music by Richard Robbins from the films of Merchant Ivory, August 8 and 10, in Jacksonville, Oregon. Robbins and director James Ivory will be in attendance. See <http://www.mind.net/britt> or call 541-773-6077.

Elmer Bernstein Guitar Concerto

The Oregon Symphony in Portland will premiere a guitar concerto by Elmer

Bernstein on December 5-7, with Christopher Parkening, soloist, and Murry Sidlin, conductor. Also on the program will be Respighi's Ancient Airs and Dances Suite No. 2 and Dvorak's Ninth Symphony

On January 5, 1999, the Oregon Symphony will present their second annual "Fabulous Film Scores" concert (cond. James DePriest), music from *Titanic*, *E.T.*, *Close Encounters* and others. Concertgoers

are encouraged to vote for their favorite film scores for possible inclusion: see www.orsymphony.org.

Pasadena Pops Night at the Movies

The Pasadena Pops (CA) will hold a movie music concert on September 5, with Pat Boone and actor Peter Mark Richman performing *Friendly Persuasion* (Tiomkin) among other titles (*Grease*, Gershwin selec-

'70s Flashback

Goldsmith's "Music for Orchestra" Returns

Concert Report by Jeff Bond

On Thursday, March 26, Jerry Goldsmith's eight-minute, serial concert piece "Music for Orchestra" received its first performance since its debut in 1972. Esa-Pekka Salonen conducted the Los Angeles Philharmonic at the Dorothy Chandler Pavilion, with Goldsmith in attendance for the first of three performances.

Jerry Speaks

At a pre-concert lecture given by Los Angeles Philharmonic Archives Advisor Orrin Howard, Goldsmith briefly discussed the piece and answered questions from the audience. Remarking how impressed he had been when seeing Salonen conduct "Music for Orchestra" in rehearsals, Goldsmith explained, "It's really a revelation to hear [it] interpreted by a major conductor. The piece is quite complex rhythmically and one has to spend time working out the playing of sextuplets and quintuplets and where the accents fall." While Goldsmith has conducted most of his film scores, and recently led albums of his own and others' music for Varèse Sarabande, he had a surprising take on the idea of composers as conductors: "I don't think composers are necessarily the best interpreters of their own music," he said. "Mahler was an amazing conductor... Igor Stravinsky was a great composer, but as a performer and a interpreter of his own music he was certainly not the

best."

The composer refrained from describing the concert piece in any great depth. "It's a serial piece, a strict serial structure... I write emotionally in my music; I deal with emotions, and the piece was written at a time in my life when I was in a real emotional state."

Goldsmith pulled off a pretty good Miklós Rózsa impression as he related the story of meeting with Rózsa while the veteran composer was working on Robert Aldrich's *Sodom and Gomorrah*. When Goldsmith asked Rózsa what he was going to do after he was finished writing "this huge score with hours and hours of music," Rózsa replied that he was going to work on some concert pieces. "He never stopped working," Goldsmith explained.

Goldsmith was asked about a concerto for piano and string orchestra he had begun some time ago, noting that he'd finished the first movement and had been waiting quite some time for the second and third to "show up." When asked which is his favorite of the scores he's written, he said the Disney animated film *Mulan* "is shaping up to be the best right now."

Asked whether a strict classical training was a common attribute for a film composer, Goldsmith replied, "No. It's unusual. It used to be more the norm, but now I think I'm one of a dying breed—me and a few of the other veterans still around."

When asked about electronic music, Goldsmith noted that such effects were not really new any more, that he regarded electronics as simply an adjunct to the orchestra, and that he didn't think it was possible any longer not to do this. "It can certainly be abused. I went through my abuse period myself."

Ironically, since Goldsmith's concerts of his film music focus more on his melodic side, the performance of "Music for Orchestra" came far closer to capturing Goldsmith's familiar film composition techniques. In fact, if conductor Esa-Pekka Salonen's take on the piece can be differentiated from Leonard Slatkin's debut performance, it is in the essential "Goldsmithness" of Salonen's version. While marked by several unmistakable Goldsmith licks, Slatkin's rendition comes off as a virtuoso but stylistically undistinguished piece of 20th century composition, with a shapeless quality that's somewhat bereft of personality. Salonen's rhythmic approaches are marked by their pinpoint precision (also later demonstrated in the concert's spectacular performance of Shostakovich's Piano Concerto No. 2). The piece's ferocious writing for brass and woodwinds likewise fits seamlessly into Goldsmith's film scoring style of the period, and sections of the Salonen-performed version could be inserted into *The Mephisto Waltz*, *The Satan Bug*, *Planet of the Apes* or *The Illustrated Man* with little alteration. Opening with a cacaphonic outcry from brass and strings, "Music for Orchestra" moves forward in fitful, often anguished passages (even

employing one of the composer's trademarks of the '60s and '70s, a wind machine), with knitting, dissonant string effects and explosions of percussion, all climaxing in an extended, ostinato-driven finale with a frenetic serial string melody keening over furiously propulsive rhythms.

On With the Show

The Goldsmith work got the concert off to a rousing start, and Salonen beckoned the composer to the stage for a few bows (which Goldsmith quickly deflected back toward the conductor). In fact, "Music for Orchestra" was the highlight of the concert, rivaled only by Yefim Bronfman's brilliant piano solos during the Shostakovich piano concerto. In the aftermath of these more modernistic works, 30 minutes of Mendelssohn's Italian Symphony was somewhat of an exercise in stamina, although the finale of Aaron Copland's rousing "El Salon Mexico" (which would have made a great western film score) brought the concert to a satisfying conclusion.

Salonen's take on "Music for Orchestra" is enough to leave Goldsmith fans salivating for a recording. (The conductor's recent album of Bernard Herrmann film music, as well as his evident enthusiasm about Goldsmith's work, shows he doesn't view film music as beneath his talents). While none is currently in the works, the concert itself was scheduled to be syndicated to a variety of radio stations for broadcast the week of May 28 (program 8 in the L.A. Philharmonic series).

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tions, etc.). Call 626-792-7677.

L.A. Filmharmonic

David Newman's *1001 Nights* (music performed live to new Japanese-animated film) was premiered by Esa-Pekka Salonen and the Los Angeles Philharmonic on April 30. Two more "Filmharmonic" pairings are planned for 1998-99: music by Graeme Revell to a new film by Renny Harlin of wildlife photographer Peter Beard (October

8-14); and music by Jerry Goldsmith to a film to be determined by Paul Verhoeven (May 20-23). Call 213-850-2000.

Ennio Morricone in Montreal

Mark your calendars for October 1, 1999, when Ennio Morricone will conduct a concert of his work at La Place des Arts (Salle "Wilfrid-Pelletier") in Montréal, Canada. Morricone will write a special piece for the concert.

Due to the lead time of this magazine, it is possible some of this information is too late to do any good.

This is a list of concerts with film music pieces. Contact the orchestra's box office for more information. Thanks go to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras.

For a list of silent film music concerts, see Tom Murray's web site:

<http://www.cinemaweb.com/lcc>.

Keeping Up with John Williams

A Glimpse at the Busy Itinerary of the World's Best-Known Film Composer



John Williams will conduct the London Symphony Orchestra in four concerts at the Barbican Centre, July 1-4, 1998. The July 1 and 2 concerts will feature *Sound the Bells*, excerpts from *Far and Away* and *Born on the Fourth of July*, a *Star Wars* suite, the "Devil's Dance" from *Witches of Eastwick*, excerpts from *Close Encounters of the Third Kind*, the themes from *The Lost World* and *Sabrina*, and "Adventures on Earth" from *E.T.* The July 3 and 4 concerts will feature *Celebrate Discovery*, *The Cowboys* Overture, the tuba concerto (with soloist Patrick Harrild), *Liberty Fanfare*, music from *JFK*, the suite from *The Reivers*, and the Olympic Fanfare and Theme. All concerts are at 7:30 PM at the Barbican Centre. Pre-concert talks on July 1 and 3 (6:15-6:45 PM) will feature Richard MacNichol interviewing LSO principal brass players Maurice Murphy, Eric Crees and Patrick Harrild.

Together with André Previn, Williams will supervise a symposium in film music for student composers at Tanglewood, Massachusetts, during the summer of 1998. Williams will also conduct the Boston Symphony at Tanglewood on July 25: Gil Shaham will perform Williams's violin concerto and soprano Harolyn Blackwell will sing the world premiere of his song cycle *Seven for Luck*; Barber's *School for Scandal* overture will open the concert and the evening will conclude with Stravinsky's *Firebird* suite. Williams will also participate in the annual Tanglewood on Parade con-

cert on August 4 and conduct the Boston Pops at Tanglewood on August 31.

■ ■ ■

On June 24 at 8:30 PM, John Williams will lead the Hollywood Bowl Orchestra in a tribute concert to Ernest Fleischmann;

soloists will include soprano Kathleen Battle, Super Bass, Harry Connick, Jr., and violinist Itzhak Perlman. On July 17 and 18 at 8:30 PM, Williams will conduct the Los Angeles Philharmonic at the Hollywood Bowl in a concert titled "A Night at the Movies" which will feature Alfred Newman's 20th Century Fox fanfare and "Conquest" from *Captain from Castile*, a suite from Korngold's *The Sea Hawk*, "Tara's Theme" from *Gone with the Wind* (Max Steiner), excerpts from *Psycho* (Bernard Herrmann), a suite from *A Place in the Sun* (Franz Waxman), Miklós Rózsa's "Parade of the Charioteers" from *Ben-Hur*, the opening of Richard Strauss's *Also Sprach Zarathustra*, Elmer Bernstein's theme from *The Magnificent Seven*, John Barry's love theme from *Out of Africa*, and several of his own compositions: excerpts from *Far and Away*, themes from *The Lost World* and *Sabrina*, "Dry Your Tears, Afrika" from *Amistad*, "Throne Room and Finale" from *Star Wars* and the *Raiders March*.

■ ■ ■

At the Blossom Festival, Williams will conduct the Cleveland Orchestra on August 1 and 2. The first program will include the *Liberty Fanfare*, the suite from *Jane Eyre*, the theme from *The Lost World*, "Remembrances" from *Schindler's List*, and a suite from *Star Wars*. The second program will include "Flying Theme" from *E.T.*, "The Basket Chase" from *Raiders of the Lost Ark*, "The Battle of Hollywood" from *1941*, "The Face of Pan" from *Hook*, "Jim's New Life" from *Empire*

of the Sun, "Shark Cage Fugue" and theme from *Jaws* and the *Raiders March*, as well as music of George Gershwin, Richard Rodgers, Jerry Bock (selections from *Fiddler on the Roof* featuring concertmaster William Preucil), and a tribute to Max Steiner.

■ ■ ■

On August 7 and 8, at 8:30 PM, John Williams returns to the Hollywood Bowl to conduct another pair of concerts with the Los Angeles Philharmonic and special guest Natalie Cole. The program will include: Shostakovich's *Festival Overture*, Michael Torke's *Javelin*, the *Fauré Pavane*, the "Briar Rose Waltz" from Tchaikovsky's *Sleeping Beauty*, Williams's own arrangement of excerpts from *Fiddler on the Roof* (or a Disney medley), Richard Hayman's arrangement of *I Love a Parade*, Williams's *Superman* march, and Sousa's *Stars and Stripes Forever*.

■ ■ ■

Williams will conduct the Chicago Symphony at the Ravinia Festival on August 22. The concert opens with Samuel Barber's *School for Scandal Overture*, features violinist Joshua Bell in a *Fantasy* from *Porgy and Bess*, and concludes with selections from Williams's film scores: "Adventure on Earth" from *E.T.*, themes from *Jane Eyre*, *The Lost World* and *Seven Years in Tibet*, and "Throne Room and Finale" from *Star Wars*.

■ ■ ■

The Los Angeles Philharmonic will present the West Coast premiere of John Williams's bassoon concerto, *The Five Sacred Trees*, on April 22 and 25, 1999. LA Phil principal David Breidenthal will be the bassoonist; Alan Gilbert the conductor. Also on the program will be Carl Ruggles's *Of Men and Mountains* and Aaron Copland's *Symphony No. 3*.

■ ■ ■

Williams has been commissioned by the Boston Symphony to write a *Concerto* for Orchestra for the 1999-2000 season.

—Jeff Eldridge

Upcoming Film Assignments

Joel McNeely has replaced Michael Kamen on *The Avengers*; McNeely quickly bailed on conducting a concert with the Royal Scottish National Orchestra and several more albums for Varese Sarabande in order to take the assignment. On another movie pushed back to later this year, Jerry Goldsmith has replaced Graeme Revell on *The 13th Warrior* (formerly *Eaters of the Dead*) after Michael Chrichton took the reins in post-production and let go both Revell and director John McTiernan. Goldsmith has in turn dropped off of MGM's *Ronin*.

The Truman Show ended up being scored by German-born composer Burkhard Dallwitz, with additional music credited to Philip Glass (who also has a cameo in the film). The Glass music in the picture is a combination of new music (see our Glass cover story, Vol. 3, No. 2) and existing tracks which had been in the temp-score.

Due to the volume of material, this list only covers feature scores and selected high-profile television and cable projects. Composers, your updates are appreciated: call 213-937-9890, or e-mail Lukas@filmscoremonthly.com

Mark Adler: *Ernest Joins the Army*, *The Rat Pack* (HBO), *Stand Up Tragedy* (Turner).

Luis Bacalov: *Polish Wedding*, *B. Monkey*.

Angelo Badalamenti: *A Story of a Bad Boy* (co-composed with Chris Hajian).

Steve Bartek: *Circle Vision* (Disneyland attraction).

Tyler Bates: *Denial*.

Marco Beltrami: *The Florentine*.

Richard Rodney Bennett: *The Tale of Sweeney Todd* (d. John Schlesinger).

Elmer Bernstein: *Deep End of the Ocean* (Michelle Pfeiffer), *The Wild Wild West* (Will Smith, d. Barry Sonnenfeld).

Edward Bilous: *Mickey Blue Eyes*, *Naked Man*, *Dead Broke*.

Chris Boardman: *Payback* (Mel Gibson, d. Brian Helgeland).

Simon Boswell: *Photographing Fairies*, *American Perfekt*, *Dad Savage*, *Perdita Durango*, *Alien Love Triangle*, *Warzone* (d. Tim Roth).

Bruce Broughton: *One Tough Cop* (d. Bruno Barretto), *Fantasia Continues* (transitions).

Carter Burwell: *Gods and Monsters*.

Terry Castellucci: *Guy Gets Kid* (Adam Sandler).

Alf Clausen: *Gabriella*.

Ray Colcord: *Heartwood* (Jason Robards).

Michel Colombier: *How Stella Got Her Groove Back*.

Eric Colvin: *Setting Son* (d. Lisa Satriano).

Bill Conti: *The Real Macaw*, *Wrongfully Accused*.

Michael Convertino: *Dance with Me*, *Where's Marlow*.

Stewart Copeland: *Very Bad Things*, *Pecker*

(John Waters).

John Corigliano: *The Red Violin* (Samuel L. Jackson).

Mychael Danna: *8 Millimeter* (d. Joel Schumacher), *Regeneration*, *To Live On* (Ang Lee, Civil War film, Jewel), *The Confession* (Alec Baldwin, courtroom drama).

Loran Alan Davis: *The Last Prediction* (independent).

John Debney: *My Favorite Martian*.

Alexandre Desplat: *The Avengers Comedies* (based on Alan Ayckbourn play), *Restons Groupes*.

Gary DeMichele: *Ship of Fools* (d. Stanley Tucci, Campbell Scott).

Patrick Doyle: *Stepmom* (Julia Roberts).

Anne Dudley: *American History X* (New Line).

John Du Prez: *Labor Pains*.

Randy Edelman: *6 Days/7 Nights* (Harrison Ford).

Steve Edwards: *The Patriot* (Steven Seagal).

Danny Elfman: *American Psycho* (film of Bret Easton Ellis novel), *Instinct* (Anthony Hopkins), *Simple Plan* (Sam Raimi).

Stephen Endelman: *Finding Graceland*.

George Fenton: *Cinderella*.

Frank Fitzpatrick: *Lani Loa* (Zoetrope).

Mick Fleetwood: *14 Palms*.

Robert Folk: *Jungle Book 2* (Disney).

David Michael Frank: *A Kid in Aladdin's Court*, *The Prince*, *Perfect Target*, *Rhapsody in Bloom* (Penelope Ann Miller), *The Staircase*.

John Frizzell: *Jane Austen's Mafia* (Jim Abrahams).

Richard Gibbs: *Music from Another Room*, *Doctor Dolittle* (Eddie Murphy, Fox), *Dirty Work* (Chevy Chase).

Elliot Goldenthal: *In Dreams* (d. Neil Jordan).

Jerry Goldsmith: *Mulan* (Disney animated; songs by Matthew Wilder, music, and David Zippel, lyrics), *Small Soldiers* (d. Joe Dante), *Star Trek 9* (d. Jonathan Frakes), *The 13th Warrior* (formerly *Eaters of the Dead*), *The Mummy*.

Joel Goldsmith: *Reasonable Doubt* (d. Randall Kleiser, Melanie Griffith).

Harry Gregson-Williams: *Earl Watt* (Pate Bros.).

Andrew Gross: *Be the Man* (MGM, Super Dave movie).

Larry Groupé: *Storm of the Heart*, *Sleeping with the Lion*, *Making Contact* (d. Molly Smith), *Deterrence* (Showtime), *I Woke Up Early the Day I Died* (Billy Zane, Ed Wood's last script).

Chris Hajian: *Chairman of the Board* (Carrot Top).

Richard Hartley: *All the Little Creatures* (U.K. independent), *Peter's Meteor*, *Rogue Trader*.

Richard Harvey: *Captain Jack* (Bob Hoskins), *The Last Governor*.

Todd Hayen: *Legend of Pirates Cove*.

David Hirschfelder: *Elizabeth I*.

Lee Holdridge: *Family Plan* (Leslie Nielsen), *The Secret of NIMH 2* (animated, MGM), *No Other Country*, *Ageless Heroes* (documentary).

James Newton Howard: *A Perfect Murder* (Michael Douglas, Gwyneth Paltrow), *Snow Falling on Cedars* (d. Scott Hicks).

James Horner: *The Mask of Zorro* (d. Martin Campbell), *Mighty Joe Young*.

Steven Hufsteter: *Mascara* (independent).

Søren Hyldgaard: *The Other Side* (d. Peter Flinth), *Tommy and the Wildcat* (family adventure), *Angel of the Night* (vampire thriller).

Mark Isham: *Free Money* (Marlon Brando comedy), *Blade* (New Line), *At First Sight* (Val Kilmer, Mira Sorvino).

Alaric Jans: *The Winslow Boy* (David Mamet).

Adrian Johnston: *Divorcing Jack*.

Trevor Jones: *Talk of Angels* (Miramax), *The Mighty* (d. Peter Chelsom, Miramax, collaborating with Peter Gabriel), *Frederic Wilde* (d. Richard Loncraine), *Titanic Town* (d. Roger Michel), *Rescue Me* (MGM), *From Hell* (d. Hughes Bros.), *The Lost Son*, *Four Weddings and a Funeral Sequel* (Hugh Grant).

Jan A.P. Kaczmarek: *Aimee and the Jaguar* (Germany, d. Max Faerberboeck).

Michael Kamen: *Lethal Weapon 4*.

Brian Keane: *New York* (Ric Burns, epic documentary).

Rolfe Kent: *Slums of Beverly Hills* (Alan Arkin, Marisa Tomei), *Election*, *Don't Go Breaking My Heart* (Anthony Edwards).

William Kidd: *The King and I* (Morgan Creek, animated).

Philipp Fabian Kölmel: *Cascadeur The Amber Chamber* (Germany, action-adventure).

Russ Landau: *One Hell of a Guy*, *Nowhere Lane*.

Simon LeBon/Nick Wood: *Love Kills* (d. Mario Van Peebles).

Michel Legrand: *Madeline* (Frances McDormand).

Chris Lennertz: *The Art House* (parody), *Lured Innocence* (Dennis Hopper, Talia Shire).

Daniel Licht: *Permanent Midnight* (co-composed with Primal Scream).

John Lurie: *Clay Pigeons* (prod. Ridley Scott).

Mader: *Little City* (Miramax), *The Wonderful Ice Cream Suit* (Disney), *Too Tired to Die*.

Mark Mancina: *Tarzan: The Animated Movie* (Disney, songs by Phil Collins).

Hummie Mann: *Broke Down Palace* (d. Jonathan Kaplan), *Naked City 2* (d. Peter Bogdanovich), *Good Night, Joseph Parker* (Paul Sorvino), *A Thing of Beauty*.

David Mansfield: *The Gospel of Wonders* (Mexico, d. Arturo Ripstein).

Anthony Marinelli: *God Said Ha!* (Julia Sweeney), *Hacks*, *Gideon's Web*, *Seed*.

Jeff Marsh: *Burning Down the House*, *Wind River* (Karen Allen).

Phil Marshall: *Rupert's Land*.

Brice Martin: *Depths of Grace*, *Eating L.A.*

Cliff Martinez: *Out of Sight* (d. Steven

Soderbergh), *Wicked* (d. Michael Steinberg).

David May: *Shaking All Over* (d. Dominique Forma).

Dennis McCarthy: *Letters from a Killer* (d. David Carson).

John McCarthy: *Boy Meets Girl*.

Joel McNeely: *The Avengers*, *Virus*, *Zack and Reba* (independent), *Soldier* (Val Kilmer).

Gigi Meroni: *The Good Life* (Stallone, Hopper), *The Others*, *The Last Big Attractions*.

Cynthia Millar: *Digging to China* (d. Timothy Hutton).

Randy Miller: *Without Limits* (Prefontaine story), *Ground Control*.

Mike Mills: *A Cool Dry Place* (Vince Vaughn, Joey Lauren Adams, with new song from Mills's band, R.E.M.).

Paul Mills: *Still Breathing* (d. Jim Robinson, Brendan Fraser).

Sheldon Mirowsitz: *Say You'll Be Mine* (Justine Bateman).

Fred Molin: *The Fall*.

Ennio Morricone: *The Legend of the Pianist on the Ocean* (Giuseppe Tornatore).

Mark Mothersbaugh: *Best Men*, *Breaking Up, Rugrats: The Movie*, *Dead Man on Campus* (Paramount, prod. Gale Ann Hurd).

Roger Neill: *Welcome to Kern Country* (co-composed with the Dust Bros.), *White Flight*.

Ira Newborn: *Basketball* (d. David Zucker).

Randy Newman: *Pleasantville*, *A Bug's Life*.

John Ottman: *Apt Pupil* (d. Bryan Singer, Ottman also editor), *Goodbye Lover*.

Shawn Patterson: *The Angry Man*.

Jean-Claude Petit: *Messieurs les enfants*, *Le Complot d'Aristotle*, *Sarabo*, *Desire*, *Sucre Amer*.

Nicholas Pike: *Delivered*.

Michael Richard Plowman: *Laser Hawk* (Mark Hamill, Canada).

Steve Porcaro: *A Murder of Crows* (Cuba Gooding, Jr.).

Rachel Portman: *Beloved* (Jonathan Demme), *The Other Sister* (Disney).

John Powell: *Endurance* (Dreamworks documentary).

Zbigniew Preisner: *Dancing at Lughnasa* (Meryl Streep), *Dreaming of Joseph Leeds* (d. Eric Styles), *Jacob the Lion* (Robin Williams, WWII drama).

Trevor Rabin: *Armageddon* (d. Michael Bay), *Frost* (Warner Bros.).

Graeme Revell: *The Negotiator* (Kevin Spacey), *Bride of Chuckie*, *Hairy Bird*, *Lulu on the Bridge*, *Dennis the Menace 2*, *Elmo in Grouchland*.

Jonathan Richman: *There's Something About Mary* (Farrelly Bros., also singing on-screen).

J. Peter Robinson: *Waterproof* (Lightmotive), *Gargantua* (miniseries).

Peter Rodgers: *Melnick The Only Thrill* (Sam Shepherd, Diane Keaton).

(continued on page 40)

MAIL BAG

READER
RANTS &
FEEDBACK

The Unsinkable Jimmy H.

Your publication is awesome. The only problem I have is all this "Horner bashing." Doug Adams must really hate this man. Sure, Mr. Horner rehashes most of his work... or even the work of others—but if Mr. Horner is such an evil man, why is he still working in the movie business? Surely, someone would have stopped his plagiarism by now. Leave Mr. Horner alone and talk about someone else for a change. Hans Zimmer sounds the same all the time... but no one mentions that, do they? (The theme to *The Rock* sure sounded awfully familiar.) Keep up the good work and bash someone else for a change (Elliot Goldenthal maybe).

Roger Williams
Box Springs, Georgia

We did not intend our *Titanic* essays (Vol. 3, No. 3) to be "bashing," but rather a thorough probing of Horner's style. The fact that Horner continues to work so much shows the movie business wants a proven commodity, and condones plagiarism.

I agree with both of the *Titanic* articles in your new issue (Vol. 3, No. 3), but I'm tired of the whole James Horner debate. I doubt Horner will gain more popularity with the public than John Williams. Horner will forever be known as "the man who scored *Titanic*," whereas John Williams will be known forever as "the man who scored *Jaws*, *Indiana Jones*, *Star Wars*," and so on.

Still, I am surprised that no one has mentioned Horner's impressive music for *Titanic* during some short sinking sequences. This music, basically electronic choir, gives the dying ship a grandeur, even in its losing fight against death.

These are the scenes where the water rushes up the floors, doors are torn apart, the crystal roof over the stairs explodes, and all the people are drowning... unfortunately, this music is not featured on the CD, and I hope Horner includes it on his sequel album.

So, okay, Horner proves himself to be an "emotionalist," but I doubt that Jerry Goldsmith would have done it this way... he would have taken the route of "It's sinking and I'll tear it even more apart with my music—be frightened, dear audience!"

Roman Deppe
Hamburg, Germany
Romandeppe@aol.com

Jeff Bond's score review on *Titanic* (Vol. 3, No. 1) missed many qualities of the



work. If this film, with its multifold narrative style and countless different emotional effects, had gotten a score with the "coherence" Jeff Bond needed so much, it would have appeared an eclectic tumult of approaches *against* the different scenes. An especially monumental film with its diversified layers won't necessarily attract a score of the same type. (Plus, you don't have to be a die-hard Horner fan to fig-

ure out the relationship between the love theme and the Uilleann Pipes.)

I regard this very popular score to be a deliberate innovation. A romantic treatment of the serious plot—the regular "Hollywood grand-style string sound" (much preferred by me)—would have resulted in kitsch. That was deliberately left out (as James Horner himself noted), not in favor of commercial music, but an innovative "pop" approach to "normal" motion picture music which tends to be commercial in the case of such mega-productions.

Let me also observe that the "Score" evaluation system, with its five asterisks, depends on somebody's personal taste. It's quite strange to make a comparison between *Titanic's* ★★★ and *L.A. Confidential's* ★★★★★. I regard the former as an interesting and well-done interpretation; the latter is too low-keyed in the Goldsmith genre.

Gyula (Julius) Dobos
1119, Andor u. 10.
Budapest, Hungary

What's with Nick Redman's "The Ship of Dreams" article? Is he really trying to prove that *Titanic* is a great movie (why bother?) or is the article an elaborate put-on? Either way, it's out of place in a magazine devoted to film music.

As for Doug Adams's exhaustive, four-page "A Score to Remember?," Jeff Bond said much the same thing in his *Titanic* review (Vol. 3, No. 1) in less than a page. Mr. Adams admits that "Horner's score provides the film with everything it needs." I suspect that a score of more "substance" would have been too weighty for James Cameron's already overloaded boat.

"The Great McRitchie" was

truly a revelation. Perhaps the pages wasted on raising and sinking *Titanic* could have been spent discussing the role and influence of the orchestrator. While reading Wes Marshall's article, I wanted to know more about the process of orchestration. Good job!

Davis Hall
New York, New York

Magnificent McRitchie

It was not long after I had begun to collect films scores, nearly 12 years ago, that I began to notice a name that consistently popped up. That was Greig McRitchie, and he was an astounding common thread between some of the greatest scores of his or any day. And how sad to finally learn a little about the self-effacing, modest gentleman only after he has left us. Film music will never be the same without him. Thank you for your piece memorializing a man whose talents were largely unsung but universally felt.

Matthew Barry
Los Angeles, California

Cinerama Crawl

The March/April 1998 article "Cinerama Rides Again" by Phil Lehman left out a few interesting and important facts: Cinerama was invented by Fred Waller. The fabulous "before its time" sound was devised by Hazzard Reeves. Lowell Thomas was involved in the production of the first film and narrated all the travelogues. Finally, the New Neon Theatre is managed by Larry Smith, who provides the opening introductions to the Cinerama showings. Larry and John Harvey have also started the Cinerama Preservation Society. Your readers might be interested in joining.

Peter Kline
PKline@SIMITAR.com

We received many favorable responses to the Cinerama article, as well as information on additional theaters presenting the format: In England, The National Museum

MAIL BAG

outings into film music. *Music for Films* from 1978 (CD: EGCD 5) is likewise not to be missed.

The video to one of the first CD-only recordings, Eno's 1984 "Thursday Afternoon," not only challenged the concept of music, but went further to challenge our concept of movies. This video is essential viewing for any progressive filmmaker; a semi-static figure set to music is captivating, but even more captivating is Eno's vision of it: "To expect that things on screen change dramatically and in significant temporal sequence [has] reinforced a rigid relationship between viewer and screen... I am interested in a type of work which does not necessarily suggest this relationship: a more steady image-based work which one can look at and walk away from as one would a painting: it sits still and you move."

The "Thursday Afternoon," "Discreet Music" and "Music for Airports" CDs by Eno are used frequently as background music in intensive care units for newborns. Their minimalist patterns emulate the rhythms of brain waves during regular sleep, deep meditation and other experiments that calm the mind. I'm not sure if this simplistic explanation is true, but being a physician who takes care of newborns I find it very close to the "truth."

Daniel Lanois's score for *Sling Blade* is haunting, and kudos to Billy Bob Thornton in his taste; Eno's contribution there, "The Secret Place," has a musical tone and feeling that is almost magical. (Lanois and Eno have collaborated on many records.)

I would never recommend Eno's music to a Rózsa fan, or someone who only likes the orchestral medium; these are works of extreme electronic experimentation—music for the year 2000-onward. What saddens me is that so many scores by electronic composers

seem like children's games when you really get to understand and feel Eno's work. This is music to defy and expand our musical horizons. Most public libraries carry most of Eno's CDs for the curious.

Alex Zambra
5644 Lawndale
Houston TX 77023-3840

Amram Appraisal

Overdue, but Bravo! anyway, to your Feb. '98 (Vol. 3, No. 2) salute to David Amram, a professional and perceptive piece. Even the layout and artwork were worthy of your subject.

Until recently, Amram's film work was considered only a minor oddity. *Splendor in the Grass* has long been dismissed as early-'60s Freudian-liberal-romantic (did I really say that?) fluff. In the case of *The Manchurian Candidate*, Amram's score was all but buried by a combination of inaccessibility following the Kennedy assassination and the myth that a few fans and critics built up around the film. It did not seem to matter that President Kennedy was a huge fan of the book and closely followed the production of the film.

(At least a few prints survived the post-assassination recall and public showings lasted until about 1965. Amazingly, I recall one or two "Movie of the Week" showings in the late-'60s. These well-trimmed TV prints were either hailed by critics or declared pornographic insults to the memory of Kennedy.)

Those unfamiliar with *Candidate* are almost startled by the opening theme. As the credits roll, we know we are about to view a bizarre tragedy—definitely not a spy romp or a celebration of flag-waving McCarthyism—although the movie was not without moments of hilarity and sentiment.

Sure, it wasn't the first film to drop the underscore from intense or intimate moments. Those of us lucky enough to experience it the first time



Entertainment Weekly

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around knew that the Selznick/Tiomkin (I love his music, too) tradition of perpetual underscore was dead or dying. Schmaltz had been totally redefined; fairly or unfairly, Tiomkin's style now seemed suitable only for *The Guns of Navarone*, etc.

If some of you wonder why Amram's film work was an underground obsession, while Jerome Moross's *Big Country* score is currently available in its umpteenth pressing, the answer is simple: it was a big movie with an even bigger score! We can argue about the merits of "big" anytime.

A.J. Lehe
132 N Court St.
Talladega AL 35160

Darned Terrific Sound

I am nonplused by the statement made by Mr. Chuck Wieger (Dollars to Spare?) in the February 1998 FSM, with respect to "I have to purchase CDs recently that were recorded in the DTS mode, but can be played on current CD players." This could not possibly be correct as any DTS-encoded CD may only be played on a CD or laserdisc player equipped with a DTS decoder.

I also cite the entry in your March/April issue (Vol. 3, No. 3) listing Fifth Continent as "Worst Label" as beneath contempt—infantile rubbish engineered by an editorial staff who have not taken the time to research the following facts: 1) DTS decoders, which are available from a variety of manufac-

turers, are not expensive; 2) most A/V equipment available today include DTS in their circuitry; 3) several labels, including Telarc, have already released CDs in DTS audio format; 4) the titles announced for release on Fifth Continent have been available in stereo for several years now.

Any FSM readers who are not only interested in our forthcoming DTS releases, but also the many titles already available on other labels in any number of music styles, contact Miller Nevada Ltd., Inc., the sole distributors in North America of DTS recordings, at PO Box 8359, Incline Village NV 89452-8359 (fax 702-831-4485) for a catalog and the HDS CD booklet, "An Introduction to High Definition Surround."

Perhaps Mr. Wieger will reconsider when he hears just how superior a DTS audio CD is to a stereo recording of the same album.

John Steven Lasher
Fifth Continent
Australia Pty. Ltd.
18 Malvern Road
Leura NSW 2780, Australia

I think FSM's editors and readers alike have learned it's pretty easy to get a rise out of John Steven Lasher.

Searching for New Voices

I've been collecting soundtrack LPs since junior high in the 1960s. I'd go to the local department store and pick up soundtrack LPs at three for \$1. At age 14, I came home with music by people I had never heard of: Alex North's *Cleopatra*, Les Baxter's *Master of the World*, Johnny Mandel's *I Want to Live*. For 33 cents, whatever it was, I bought it. I always enjoyed discovering something wonderful by someone I'd never heard of. That sometimes happens now, but not for 33 cents.

Thus, I was pleased to see Jeff Bond's review of *Mrs. Dalloway* by Ilona Sekacz. In 1996, I bought her score to *Antonia's Line* (Silva Screen FILMCD 183). I thoroughly enjoyed it; it is superior to her

Mrs. Dalloway. Recently, I saw *Antonia's Line*, which won 1996's Oscar for Best Foreign Film. It's a quirky, oddball movie with a whole village of unforgettable characters... a rare, moving film experience worth tracking down.

I realize that FSM is destined to focus on the "name" composers, just as movie theaters are destined to show *Titanic* and *Lost in Space*, rather than *Antonia's Line*. Nevertheless, I continue to enjoy soundtracks by people who are barely blips on the radar screen, many from other countries. Maybe some day FSM will have "reporters" overseas to spotlight some of those interesting movie scores. And then there's the Internet.

When I travel, I often go into stores and ask around for soundtracks, hoping to find something different. In Montréal I had a blast in many used CD stores. One of my favorite soundtracks is 1982's *Les Misérables*, the expanded CD version with the spectacular, dynamic choral music of Michel Magne. But I also found well-known Patrick Doyle on CD with a lushly romantic score for *Une Femme Française*. I'd never even heard of it in the U.S. While living in Japan, I started building a 300+ collection of Japanese soundtracks; it's a whole other world, with some amazing music.

But there are surprises close to home, too. I took a chance on

Anne Dudley; *Gentlemen Don't Eat Poets* is delightful, once you get around the dialogue excerpts. I'm sure you'll be reviewing Christopher Gordon's majestic *Moby Dick*. And if you want to get some really odd looks at the check-out counter, buy *Cremaster 5* by Jonathan Bepler. Hey, who the hell is Jonathan Bepler?

Brad Igou
3187 Greentree Drive
Lancaster PA 17601

Glad to see the praise extended to Varèse Sarabande (Vol. 3, No. 3) for their new series of re-recordings and the resurrection of the Fox Classics. I'd like to add another word of praise for their

release of the *Moby Dick* miniseries soundtrack.

Even as I watched the series I found myself wishing for a CD of the score. The title theme rivals the best "sea" writing of Debussy, Britten, Herrmann and Lavagnino. Since the composer was unknown to me, I felt it was unlikely an album would happen.

But it did, and what a splendid release it is, too. Over 70 minutes of music, probably the full score. Maybe the title theme gets a wee bit too much repetition, but it's gorgeous. So other than an "Australian composer" (according to your latest issue), who is this Christopher Gordon?

For that matter, who is Gabriel Yared, who created the underscore for *City of Angels*? It's yet more new age, but beautiful stuff, not the usual "roll out the linoleum" which is sometimes passed off by uninspired composers as new age.

FSM has contacts; how about telling us about these guys?

Harry Long
1130 Church Street
Lebanon PA 17046-4662

We'll let our "track" record speak for itself in covering composers off the beaten path. Gabriel Yared was born in Lebanon and later moved to Brazil and Paris, where he scored a number of French movies in the 1980s. He recently won an Oscar for *The English Patient*. We don't know much about Christopher Gordon yet, but we do have correspondents all over the world and will get cracking!

By the way, people clamor for profiles of new and unfamiliar names, but sometimes you get them, and they're like, "I'm from New York, went to school, played in a few bands, met somebody and scored a few movies." Wow.

If you want to get credits for dozens of composers, see the *Lone Eagle Film Composers Guide* which we are offering for sale (pg. 40). Online, visit our web site, www.filmscoremonthly.com, for links to cool search engines.

READER ADS

WANTED

Victor Field (5 Yewfield Road, Willesden, London NW10 9TD, England; victorfield@yahoo.com) seeks the following TV albums: *Music from L.A., Law and Otherwise* (Mike Post), *Themes to Remember* (music from Revue [Universal] shows, Stanley Wilson), *Dick Powell Presents Music from the Original Soundtracks of Four Star Television Productions*. Tape recordings acceptable of the latter two. Interested in corresponding with fans of TV themes U.S., U.K., etc.

Wolfgang Jahn (Auhofstr 223/1, A-1130 Wien, Austria/Europe; ph/fax: 011-43-1-876-7893) is looking for the following Varèse Club CDs: Vol. 6 *Bloodline/Red Sonja* and Vol. 9 *Last Embrace/Eye of the Needle*. Will pay price-guide prices or trade for them. Also looking for other early Varèse CDs.

J. Wilfred Johnson (1515 SW 12th Ave, Apt 419, Portland OR 97201; ph: 503-916-1905) wants CD (new or used) *Poirot at the Movies* (Cloud 9 label) which contains soundtracks of *Murder on the Orient Express* and *Death on the Nile*.

Myron Peters (PO Box 494, Rangely CO 81648; ph: 970-675-8007) wants *Metro* (Steve Porcaro promo CD)—call and name your price.

Barry Saines (1890 E 14th St, Brooklyn NY 11229) wants the following CDs by Rachel Portman: *Where Angels Fear to Tread*, *The Road to Wellville*, *Smoke*, *Ethan Frome*. Will pay reasonable prices.

FOR SALE/TRADE

Richard Bergeman (Asswerweg 382, 3052 AJ Rotterdam, The Netherlands) has the following CDs for trade: *Link* (Jerry Goldsmith, Varèse), *Knights of the Round Table* (Miklós Rózsa, Varèse), *The Egyptian* (Newman & Herrmann, Varèse), *The Blue Max* (Jerry Goldsmith, Varèse), *Fort Saganne* (Sarde). All CDs are in mint condition. More items available for trade; send your trade or want list.

Marco Brolis (Via S Francesco 4, 25038 Rovato [Bs], Italy) has the following (and many other) CDs for trade: *Poltergeist III*, *Papillon*, *Gorky Park*, *Dangerous Liaisons* and *4 Mosche di Velluto Grigio/L'Uccello dalle Piume di Cristallo* (Morriconi, two complete soundtracks). Write for

list of titles for trade.

Nick Lammertink (Vredensweg 31, 7101 LK Winterswijk, The Netherlands) has the following CDs for sale: *Octopussy* (original, \$50), *Willow* (UK, \$12), *The Living Daylights* (original, \$24), *John Barry Collection* (4CD set, \$8). And for sale on LP: *Soldaat van Oranje* (\$30). All prices include postage costs.

Charles P. Mitchell (25 Garden St, Millinocket ME 04462; ph: 207-723-4429) has the following LPs for sale in very fine condition: *Jane Eyre* (Williams, \$150); *Is Paris Burning?* (Jarre, \$75); *Master of the World* (Baxter, mono, \$40); *Day of the Dolphin* (Deleue, \$35); *Viva Zapata/Death of a Salesman* (Bernstein Film Music, \$35).

Postage is included.

Dracoulis Stylianos (13 Pefkon St, 14122 Athens, Greece) has the following CDs for sale: *Ricochet* (\$40), *Adventures of Robin Hood* (Facet, \$40), *Et vogue le navire* (\$30), *Species* (promo, \$40), *Traitement de choc* (\$10).

Brad Taylor (360 N Bedford Drive #215, Beverly Hills CA 90210; ph: 310-247-9955; jbt@rsjr.com) has the following CDs for auction ending July 31 at 7:00 p.m. PDT: (1) Promo copy of *Apollo 13* (Horner); (2) Promo copy of *The Relic* (Debnay); (3) Promo copy of *My Best Friend's Wedding* (Howard); (4) *Music for Film* (Jonathan Elias); and more than 150 other CDs for sale or trade. SASE or your list gets mine.

FOR SALE/TRADE AND WANTED

Geoff Burton (14 Gordon Road, Ealing, London W5 2AD, England) has for trade the rare British LP *Alfred the Great* and Italian EP *Kapo* (Rustichelli). Looking for *Jazz Dance 10" LP* and *Hot Rod Gang* EP.

Michael Mueller (701 S Univ Blvd, Apt K354, Mobile AL 36609; ph: 334-414-1417) has the following Varèse CDs for sale/trade: *The Chase* (\$50), *The Lion in Winter* (\$50), *Masada* (\$70), *Runaway* (\$70). Wanted to buy/trade: *Poltergeist II* (Intrada, expanded reissue).

Alex Zambra (5644 Lawndale, Houston TX 77023-3840; ph: 713-921-1110, fax: 713-921-5082) wants on LP: *Long Ships* (Dusan Radic), *Boeing, Boeing* (Hefti), *Madron* (Ortolani), *Grizzly*

(Ragland), *Spy with the Cold Nose* (Ortolani), *Having a Wild Weekend* (Dave Clark Five, UK Mono only). Wanted on CD: 1) *Ferry Cross the Mersey* (Gerry & Pacemakers, EMI-UK digipak), *Die Nibelungen* (Wilhelm Rolf), CD single of "In Your Eyes" by Peter Gabriel as featured in the film *Say Anything* (10 min. version only), *Day the Fish Came Out* (Theodorakis, if exists). Have many LPs and CDs for trade, including LP of *True Story of the Civil War* (Gold & narration) in mint condition.

Fee Info: Free: Up to five items. After five items, it's \$5 for up to 10 items; \$10 for up to 20 items; \$20 for up to 30 items, and add \$10 for each additional (up to) 10 more items.

In the March/April issue we incorrectly listed **Adam Harris's** area code. The correct number is 413-229-3647.

Longtime soundtrack collector and dealer **Richard Miller** of Livonia, Michigan has passed away. Please stop sending your orders.

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The Music Is in the Mail

By Jeff Bond



David Reynolds

Blue Skies Are a Lie

Blue Skies Are a Lie tells the independently produced story of an agoraphobic with some frightening theories about the ecological future of Earth, and his relationship with a spunky mail delivery person who tries to coax him back into the outside world. The amazing thing about this little movie (which has screened at the Laemmle Theatre in Santa Monica) is that unlike most smaller movies, which opt for song compilations, *Blue Skies Are a Lie* has a real film score by David Reynolds that creates a haunting soundscape of acoustic, sampled and electronic effects and some involving melodies.

"We had meetings about what music could bring to the film," Reynolds recalls of his collaboration with writer/director Gregory Ruzzin, "in terms of actually playing a role like a character in pointing out the subtext of what's going on, and clueing the audience in, even though it may not be apparent in the dialogue." While that used to be a primary function of film scoring, today it seems a forgotten art, with most film scores merely reinforcing the action onscreen in a fairly obvious manner.

"We thought there were three different worlds that are present in this film," Reynolds explains. "There's the world that is the main character's safe zone, his apartment; the world outside of him which represents a great threat to his mental state; and

Dennis McCarthy (left, foreground) wrote *Letters from a Killer*, while David Reynolds (above) scribbled notes for *Blue Skies Are a Lie*

there's a whole mental world that exists in his mind that is utopian, and he's comparing the world around him to the way he thinks the world should operate." Reynolds solved the problem of creating these worlds musically by incorporating disturbing dissonances and sampled sounds along with more traditionally melodic chord structures. "I really tried to experiment not only with some strange 20th century acoustic techniques, but also unusual electronics. There's everything from chanting monks to Berundi singers, prepared piano stuff and electronics."

Dennis McCarthy

Letters from a Killer

After making his feature film debut with *Star Trek Generations* and tackling another TV-based feature with last year's *McHale's Navy*, Dennis McCarthy is back with a new picture that has nothing whatsoever to do with television or spacecraft. This is the thriller *Letters from a Killer*, and it does have one familiar element from McCarthy's past: "The director is David Carson from *Generations*," McCarthy explains. "So we kept the team together, which is great."

In the film, Patrick Swayze plays a man doing a jail stint for murdering his wife.

While he's in prison he's writing romantic letters and audio cassettes to four different women independently. Unfortunately for him, one of the prison guards plays a little trick on him and Swayze's paramours all get the wrong audio tapes, meaning that Swayze's in for some surprises upon his release from the big house.

The assignment was a welcome one for McCarthy, who still labors weekly on music for *Deep Space Nine* and *Star Trek Voyager*. "As much as I love the space stations, it was great to get down to earth for a little bit and find that there are still guitars in the universe!"

A Rockin' Demo

McCarthy employed his background in rock during his initial concept of the score as being driven by guitars and fretless bass. "David and I talked concept and we struck on the idea of going with a truly acoustic-guitar-based score," McCarthy notes. "That's hard to do on synthesizers, so I scored the first five reels as a demo, and went into the studio with George Doering, Tim May, Jim Cox, Kenny Wild, Ralph Humphries and Richard Green on blues viola, and scored the first five acts in one five-hour session. It was done as a demo but with the real sounds we'd be using. It was great because it gave David and myself the opportunity to put it up against picture and see how it played. And we came out with I'd say a 60% survival rate. We actually used the major love theme and a few other things."

Despite that smooth sailing, Carson and McCarthy agreed that the guitar approach by itself wouldn't be sufficient, so McCarthy worked out a more orchestral approach for the tension element of the film. "The suspense was done with French horns, an acre of strings, percussion to the wall, synths going berserk and screaming guitars," he says. "The story starts off with a prison groove with guitars and jazz viola, and as the plot progresses the music starts to build and all the sudden you have some strings coming in, doing what I'm hoping will be called 20th century scoring, but always with the guitars in there. Even the chase scenes, with all the percussion and hard strings and brass, have a lot of acoustic guitar. I didn't want the score to sound like it was tracked, so I wanted to carry the effect of acoustic guitar and mandolin all through it." The result is an hour and ten minutes of music with very little source cues, something out of which McCarthy hopes he can get an album.

McCarthy's relationship with the director paid off handsomely during the mixing

sessions. "David Carson was there for the complete mix-down, four 12-hour days," McCarthy remembers. "95% of the score went into the movie as originally mixed. No surprises."

The *Generations* Gap

The sound mix was doubly important to McCarthy because of his unhappy experience on *Star Trek Generations*. "I was so disappointed with the way that *Generations* was dubbed, because David was not on the mixing stage," McCarthy recalls. "He was

off doing the reshoots of the ending. When I saw it in the theater the first time I had sweat rolling down my back... I was thinking, 'Where's the music? What the hell happened?'" McCarthy swore off even looking at the film again until fellow composer J. Peter Robinson invited him over to his house to watch *Generations* on laserdisc.

After initially turning down the offer, McCarthy relented and was in for a surprise. "I went over to J. Peter's and he turns it on and it blew me out of the room. I thought, wow, what a sound system—I'm

actually enjoying the music in *Generations*! I told David about the experience and he said, 'Dennis, when the laserdisc came out I went back and remixed it.' If you have a chance, just watch the first five minutes of the movie; it's a different mix. David Carson went into the studio and said, 'I'm in charge of the mix.'

"I was just so enraged by what I heard in the theater; I mean that's a career-ender—when it's mixed that low it makes you sound like an amateur composer."

FSM

Anne Dudley and the Full Oscar

An interview with this year's winner for Outstanding Comedy Score

by Jeff Bond

British composer Anne Dudley recently became the second woman to win an Oscar for Best Original Score for a Comedy or Musical, taking home the statuette for the low-budget independent smash *The Full Monty*. "I feel pretty high, still; I'm not sure it's quite sunk in yet," she said a few days after winning the award.

Dudley showed off a little British reserve on accepting the Oscar, looking barely fazed as she took the stage at the 70th annual Academy Awards. The composer insists that her appearance was not reflective of her actual demeanor: "I was incredibly surprised. I thought it was a strong category; I mean, there was very strong competition, and my score's just so small! *Anastasia*'s a fantastic score, and *Men in Black* I really like, so it's really hard. But it's great, and it helps the profile of *The Full Monty* as well."

An Unappealing Assignment

Dudley, a former member of the alternative group Art of Noise, got into the *Full Monty* assignment with reluctance. "My agent phoned me up and said we've got a film about six unemployed steel workers set in Sheffield, and they decide to form themselves into a group like the Chippendales. And I thought, well this sounds terrible!" After being talked into attending a screening in Soho, Dudley grudgingly took her seat and wound up finding a new perspective on the material.

"I think the turning point of the film for me is that wonderful scene where the guys are standing on top of a hillside, discussing ways to commit suicide," the composer recalls, "and I think there's a line where the guy who's been trying to commit suicide says, 'Oh, I haven't got any mates.' And Gary says to him, 'We just saved your fucking life, don't

say we're not your mates!' And from that moment on I was hooked, because the film seemed to be not just a comedy, but about friendship and resilience—when human beings are really down to their last desperate points, and everything goes wrong, and then at the end everything comes right. And they never give up."

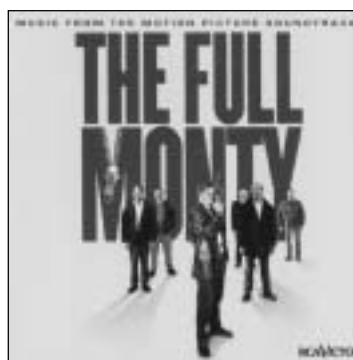
Dudley's discussions with the producers and director Peter Cattaneo pointed up the challenge of creating a total musical approach to the movie that included the kind of music the film's characters would listen to. "Obviously we had a lot of discussions about the source music," Dudley explains. "I was involved in that to an extent. You never get your first choice of what you want to use because there's a lot of financial considerations and all sorts of shenanigans. But I think the songs are so great in the movie because it seems entirely natural that the lead character brings out this vinyl copy of

Hot Chocolate's greatest hits, because these are the songs from his youth. All the stuff dates from the mid '70s, and there's some great tracks."

Dudley admits that she's never come up with an all-encompassing concept for how a film score should work in a movie that's filled with songs. "I've had lots of theories as the years have gone by, and I keep changing my theories so they're all useless, really," she laughs. "What I do believe is that the audience has an impression of the music as a whole. They're not really thinking, 'Oh, this is source music, this is score.' You have to make the music as a whole work, and it has to have a character. I think we tried to make the music become another character in the film, so that it wasn't just nice tasteful stuff that didn't get in the way, but it actually had a life of its own, and developed in the same way that the story developed."

While some have pointed out the similarity between one of the film's themes and Bill Conti's *Rocky* fanfare, Dudley insists that there was no intentional reference. "That's used in the scene where Dave is wrapping the cling-film around himself whilst eating a Mars

bar," she recalls. "It's a very funny scene and it was quite an interesting sort of experience to try different sorts of music. You could make it pathetic or you could ridicule him, but what I wanted to show was his spirit. It



Dudley's score comprised only a part of the best-selling soundtrack album. The remainder will be included on a sequel album, due later this year.



Between Monty and The Crying Game, Dudley has claimed an unusual film niche

wasn't an intentional take-off of anything, but it's a strong, determined, robust sort of thing. It's actually a development of the theme of the movie; musically you just change a few notes and hypothetically you've got a development."

Dudley notes that the last independent film she scored that approached the success of *The Full Monty* also hinged on full frontal male nudity: *The Crying Game*. "This seems to be a leitmotif in my career!" she admits.

Dudley's next project is a film for New Line Cinema called *American History X*, the feature debut of British television director Tony Kay. "He's really the top commercial director in Britain; he's the man," Dudley explains. "He made the famous Volvo *Twister* ad. This is a challenging, tough story about racism in contemporary America. Tony's given me such great ideas for this score, I can't wait to start."

While Dudley has been known previously for her work with Art of Noise, her musical training is more traditional. "I studied at the Royal College of Music, although I didn't

study composition. I think when you get started in this business, you try a bit of everything. I was doing keyboards, doing arrangements for people, then I wrote a few commercials, and I wrote documentary soundtracks, and I realized that was what I really liked doing. I think the marriage of music and images is a very interesting one and I think it's a very 20th century art. We're still developing it; it changes all the time, the theories and practice of film music scoring. It's endlessly fascinating."

Not Going to Disneyland

One thing that's less fascinating to the composer is the typical Tinseltown blockbuster film, the type of assignment she's avoided. "I don't want to become part of the Hollywood conveyor belt," she insists. "I want to retain some individualism, if that's possible. I want to do interesting pictures, and Europe does make interesting pictures. That's not to say that America doesn't either. In America you can do any sort of picture. It's easy to get typecast and that's one reason I'm very glad to be doing *American*

History X. I don't want to be the queen of comedy, because I actually find comedy very hard. I find drama much easier. It's always a problem with comedy. I've seen movies where the music absolutely ruins the comedy, and I've seen movies where the music so enhances things, and you can't write any rulebook about why it should be so."

When asked about what appears to be a current "British invasion" of film composers with the likes of Ed Shearmur, Nick Glennie-Smith, Stephen Endelman and others, she insists that the situation is nothing new. "This has been for a while: John Barry, Stanley Myers, George Fenton. In England, at least for me, once you start working you do a bit of everything. That's so valuable because I can turn my hand quite confidently to so many different genres, from jazz to rock to classical. And I'm not just dabbling in them; I do feel that I have experience of all of them."

While the *Full Monty* album only has a few brief snippets of Dudley's score, its success has convinced its makers to do a second volume which will incorporate the remaining sections of Dudley's music, so listeners can really experience the full *Monty* this time around. FSM

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WRESTLING WITH THE INDUSTRY

Report by Lukas Kendall

The *Hollywood Reporter* and the Society of Composers and Lyricists held their third annual Film & TV Music Conference on Saturday, March 28, 1998, at the Director's Guild building in West Hollywood. The full-day event was titled "The State of the Art," and the overwhelming judgment on that state was that it is not good. The day's panels enlightened attendees as to why, and put forth varying philosophies of selling out, buying in, getting lucky, and making a living as a composer.

Opening remarks were by *Hollywood Reporter* publisher Robert J. Dowling, who talked about his company's success in bringing information to readers, and SCL president Jay Chattaway, who introduced music as a difficult topic in need of serious discussion. Then came the morning presentations: two composer-director teams as interviewed by Ray Bennett, editor of *The Hollywood Reporter's* bimonthly film and TV music editions. These were Alan Silvestri and director Charles Shyer, and Stewart Copeland and actor-turned-director Peter Berg.

A Model Composer

Anybody interested in becoming a film composer would do well to emulate Alan Silvestri, in that he is a warm, entertaining person. Silvestri spoke of his place as a member of the filmmaking team, and of the importance of communication above all else. (He tells stories in a funny, engaging way, like Adam Carolla from MTV's *Loveline* without any of the nastiness.) He discussed some of his techniques of working with directors: making them feel comfortable, giving them options (while efficiently getting to their concerns and desires), and being a part of the solution and not part of the problem.

Silvestri and Shyer first worked together on *Father of the Bride* (their current project is a remake of *The Parent Trap*), and they ran through that film's insane scoring schedule: Silvestri was called out of the blue, flew down to Los Angeles two

**Music professionals
gather to swap stories,
compare notes, and get advice
on the way the movie music
business works (or doesn't)
in Hollywood today**

hours later, watched the movie, and then spotted the film with Shyer on a plane trip to New York. He recorded 13 days later. Both Silvestri and Shyer agreed that playing "funny" music to try to make a scene funny was "cinematic suicide."

Silvestri was asked what he thought about the success of *Titanic* (a common topic all day) and applauded the way it has raised awareness of film scoring; he also expressed his appreciation for composers like John Williams and Jerry Goldsmith who have enriched the art form. Shyer was a frank speaker who said two inadvertently controversial things: One was how he hates it when he is pressured into letting a composer write an original song for his film ("I mean, if you're Gershwin—fine—otherwise...")—he said this to an auditorium of frustrated songwriters. The other was when he mentioned how Silvestri was unavailable for *I Love Trouble*, and although the music by David Newman ended up fine, he did have to throw out a score by an older composer who was reluctant to include him in any part of the creative process. Unbeknownst to most of the audience, this was Elmer Bernstein, who later gave the take-no-prisoners keynote address.

Stewart Copeland and Peter Berg were also lively speakers, relating their collaboration on Berg's low-budget black comedy, *Very Bad Things*. The first question was about how they find it to work as a composer and director, respectively, when they come from a position of rock star (Copeland

was the drummer for the Police) and actor. They thought it was pretty cool, because studio people were afraid of them. Copeland discussed his personal odyssey from drummer to composer, and how he went through a period when he didn't want to write anything with percussion. He enjoys his new profession and said that people should realize, "Commercial art is definitely more demanding than art with a capital 'A'."

Berg hired Copeland because he wanted someone who could be far-out and quirky, but also a professional—he mentioned how he had one "IRA-type" musician come over to his house for five hours smoking cigarettes, screaming about how great a score he would write, and "it kind of scared me." Copeland said that he has worked for both "types" of directors: one who quietly says for each previewed cue either "That's very nice" or "Maybe we won't have music in this scene"; and one who tries a million things—Berg fell into the later category. Eventually on *Very Bad Things* they used a type of Cuban-percussion approach, and an original gospel song at the end, for the twisted tale of people who destroy each other's lives during a trip to Vegas.

Although Berg seemed to be the stereotypical "I have no idea what I'm doing, but I want to mess with the music" filmmaker, Copeland stressed: "The director who makes your life difficult is probably the director who makes a better movie." He, too, was cognizant of his role in the filmmaking process, and has achieved success due to his formidable powers of communication. Of *Titanic*, Copeland said in a "Let's face it" way that the movie was temped with Enya and he assumes that director Cameron instructed Horner to use that style.

The next panel was hypnotizing: a mock-business negotiation moderated by attorney Steve Winogradsky. The players were Scott Holzman, from Disney's legal department; Dawn Solér, head of music at PolyGram

SCL Conference Report

Filmed Entertainment; Robert Knight, VP at Music Sales West; and John Tempereau, agent at Film Music Associates. They respectively played the parts of a generic studio attorney, studio music head, publisher and agent in a scenario concocted by Winogradsky: the film company has a low-budget movie with no distribution and has to get a composer right away—cheap—all the while keeping happy the music publisher who has advanced a significant amount of money.

For over an hour, the five went through all the posturing and haggling that would have taken place over four to five weeks, appeasing each player in regards to fee, publishing, soundtrack album rights, etc. Frequently they mentioned that by this or that point, they would still be arguing over who gets what percentage of the end-credit song, while the composer is halfway through writing the score without a deal. The professionals cutely paraphrased the fibs and up-talk that would go back and forth, like about the song being written—“Isn’t it great? It’s so great!”—and yet their hypothetical arguments were persuasive. It was like watching a great episode of *Divorce Court*, where each person’s position makes perfect sense, until the next person talks—and although the players joked about their adversarial tactics, it was clear their real jobs weren’t too dissimilar.

The only disconcerting element of the mock-negotiation was how quickly and thoroughly the actual composer and his score were ignored. All of the attention was instead on getting the hypothetical record label to take out this or that advertisement, and getting fictional “Celine Dionne Warwick” to record an end-title song (displacing the actual composer of the movie at a whim)—creative only in diffusing people’s aggressive, face-saving whims.

Next was lunch. It was pretty good.

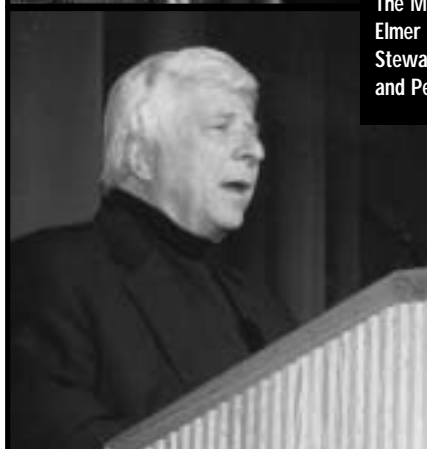
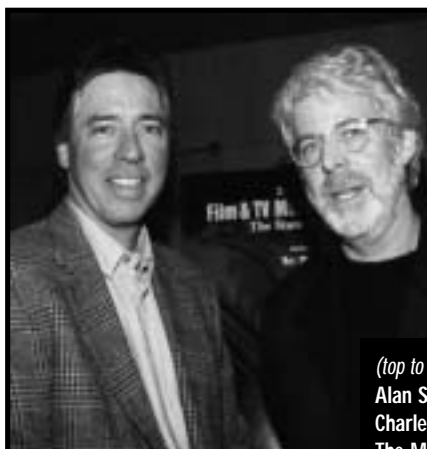
The Main Event

Immediately afterwards, conference-goers reconvened to the DGA’s large screening room for Elmer Bernstein’s keynote address. The 75-year-old (now 76) dean of film scoring was introduced by SCL First Vice President Charles Bernstein, who told two stories: One was about the time Charlie was introduced to the late Lionel Newman, then head of music at Fox. Lionel, who was known for his salty behavior, asked if he was related to Elmer. (He’s not.) “But you kind of look like Elmer,” Newman insisted. “No, we’re not related.” At which point Lionel called to his secretary and said, “I want you

to meet Elmer Bernstein’s bastard son.” From then on Lionel referred to Charlie as “Elmer’s bastard,” or simply “bastard.”

The other story was how young Charlie called Elmer out of the blue one day (“This was way before answering machines; I thought his butler or someone would pick up!”) and shyly asked if he would meet with a student group of his to discuss music. He feared the worst, but Elmer was immediately receptive. Since that time, the younger Bernstein noted, Elmer has always been the first to donate his time and effort to the composers’ community.

Elmer took the podium to great applause, and notched the microphone down about



(top to bottom)
Alan Silvestri and
Charles Shyer;
The Magnificent
Elmer Bernstein,
Stewart Copeland
and Peter Berg

five inches. He started his speech by saying that it’s not a lot of fun to grow old, but “One of the great things about it is that you get to tell the truth—you don’t have to lie anymore.” After this came a passionate indictment of everything related to the making of film music today. “Music is art,” he said, “but everything about our business has become a numbers game.” He said that the first step to combating this is to “drop denial,” because composers are complicit in the “conspiracy” of ruining film music: “We let it happen because we need the work.”

Bernstein flashed back to 1950, when he got his first film assignment based on music he had written for a radio program. “It was an executive decision,” Bernstein recalled: a producer had hired the young Bernstein not because of a hit movie, but because this gentleman made the judgment call that this was a good composer. Similarly, for *The Ten Commandments*, Cecil B. DeMille didn’t hire him based on the last biblical epic he had done, but because he liked Bernstein as a composer, “made an executive decision” and installed him on the picture.

Back then, Bernstein remembered, the person to which he always reported was not a know-nothing director or studio executive, but the head of the music department, like Alfred Newman at Fox or John Green at MGM. When Bernstein did his first romantic film in 1954, *The View from Pompey’s Head* at Fox, he went to Newman for advice; he wanted to ask if a theme he had written was too close to a Rachmaninoff piece. Newman proceeded to say it wasn’t, and gave him well-informed pointers on approaching the genre. That was the kind of feedback he used to get.

What’s Wrong With the World Today?

Three contemporary practices were specifically singled out by Bernstein:

1) “The idiocy of sending tapes around.” Bernstein said that tapes are rarely listened to and are a sham (perpetrated by agents) as a way of promoting a composer. “Personal connection is where it happens,” he said, pushing for composers to get out there and interact with filmmakers. He ridiculed the idea, for example, of sending out a tape of one’s horror music to try to get a new horror film; “A score to a film is the score to a particular film—that’s when it exists.” Music on a demo is not something that matters—“What exists is you as a composer.”



(left to right) Robert Knight, Scott Hotzman, Dawn Solér, Steven Winogradsky, Robert J. Dowling, Elmer Bernstein, and Jay Chattaway

2) "The idea of demonstrating what you do." The composer rattled off his most famous scores: *The Ten Commandments*, *Walk on the Wild Side*, *The Man with the Golden Arm*, *The Magnificent Seven*, *The Great Escape*, *Ghostbusters*, *The Grifters*, *The Age of Innocence*. For all of these, he said, "I didn't play anything more than a theme" prior to recording. According to Bernstein, "Music is a magic act. You need space to create it." He demeaned the idea of reporting back every few days with new cues for approval: "Learning to please a person in three days—that's not composing. That's improvising. That's not good music, and that's not good drama." He stressed the need for communication, not accepting dictation.

3) "The temp score is a fantasy." Bernstein won't even watch a film with temporary music, but says that the temp score is injurious to a filmmaker, who may fall in love with something that "does not exist." He illustrated his point by suggesting this lunacy: "Let's say, 'We're going to preview *As Good as It Gets* without Jack Nicholson—we'll use a temp actor.'"

Bernstein offered a solution, because many films do need to be test-screened with some sort of temporary soundtrack. He recently spotted his next film, *The Deep End of the Ocean* starring Michelle Pfeiffer, in New York. For several crucial scenes, the director expressed concern that he couldn't think of any temp music that would fit. Bernstein said, don't worry, that's where I come in. He also said he would mock up temporary music on synthesizer, so that he and the director could collaboratively come to an understanding of their picture, while providing a soundtrack for the test screenings. "That's the answer to the temp score," he said—he had earlier done the same thing with Martin Scorsese on *The Age of Innocence*, although with a small Irish orchestra rather than electronics.

Bernstein concluded his keynote address with the words of T.S. Eliot: "This is the way the world ends: not with a bang, but with a whimper." This, the composer

added, "is what we are getting pretty close to: a whimper. We need to go out with a bang!" Survey says: audience applause.

Next came a video presentation compiled by *The Today Show's* Ric Romo. Romo has championed film music over the years, and this montage showcased his best segments: Jerry Goldsmith on *The River Wild*, Elmer Bernstein on *Cape Fear* and *The Age of Innocence*, Maurice Jarre on David Lean, Marvin Hamlisch on *The Way We Were*, John Barry on *Dances with Wolves*, Henry Mancini on songwriting, and James Horner on *Titanic*. (Unfortunately, this is also the kind of brilliant and up-close program which would cost a fortune, due to film clips and permissions, to release on video.)

The final panel of the day was about the actual application of music to image. Several music editors were asked to cut existing music to the same two scenes from a recent cable movie (the SCL had considered asking composers to write original music, but thought that might make for too sensitive a discussion). The program in question was *Labor of Love*, which later aired on Lifetime on May 4; executive producer Ken Raskoff and composer Laura Karpman were on hand to discuss their final work. Music editors J.J. George (Segue Music), Bob Beecher (Click Track, Inc.), Virginia Ellsworth (freelance) and Joe E. Rand (freelance, but unable to attend) each provided temp scores using different prospective budgets. Composer Richard Bellis and Segue Music's Dan Carlin offered words of wisdom while Jay Chattaway moderated.

Labor of Love is a story of a woman and a gay man who decide to conceive a child amidst other interpersonal relationships. Although it was produced on a low budget, Raskoff and Karpman were adamant that it wasn't the usual "They stole my baby" tele-feature and were proud of its daring subject matter. Each selected scene was short and had to convey a variety of character clues; to complicate matters, each had to start with source music and segue to score. The various temp dubs showed the power of setting

music—any music—to picture.

The source pieces ranged from jazz to classical, and the scoring from ethnic to large-orchestra to synthesized. One music editor had used a high-profile (and expensive) song to track each scene. The resultant discussion showed the plethora of choices to be made in scoring any scene: from where it hits, to what it hits, to all of the things it can convey and not convey. Predictably, Karpman's final score cues were the most polished and "correct," but the scenes overall were short and perhaps too intimate for the purposes of this discussion.

Appropriately, the panel and day concluded with Dan Carlin stating the case for a composers union—a negotiating body that could ensure composers' privileges similar to those received by writers and directors. Composers had had a guild but it had been dissolved in the late 1970s. Today, they are battered by time pressures, and the fact that composers are forced to underbid one another in the constant battle for work.

Overall, the day was not depressing, but it did chart different paths of coping with the fact that most films today stink and nobody cares about the music. Much of the advice, in retrospect, was contradictory: Alan Silvestri says he gets nothing out of reading a script and needs to see the actual film to start his work; Stewart Copeland enjoys being involved as early as possible. Copeland lauded the process of demonstrating cues ahead of time to get changes out of the way prior to recording, while Silvestri at an earlier event had said they were the kiss of the death—that once you start demoing cues, you might be fired solely on the basis of a director not liking your unfinished ideas. And Bernstein trashed the notion of temp tracks and previewing any music for a filmmaker, but offered the idea of composers writing temporary music ahead of time.

Meanwhile, dozens of composers, some more qualified than others, studied the proceedings and tried to figure out a way they could make their mark.

FSM

If *King Kong* represents the highest artistic ambitions a giant monster movie can have, *Godzilla* is the guilty pleasure that can be appreciated by anyone who was ever a six-year-old scattering his Lego buildings with the swipe of a hand. The *Godzilla* saga has had an enduring cultural significance to the inhabitants of Japan, engendered by lifetimes of vulnerability to the vagaries of the stormy Pacific, earthquakes, and the atomic attacks on Hiroshima and Nagasaki... but to us Americans it's just fun watching a guy in a rubber monster-suit stomp through gigantic model buildings we could never afford.

While *Godzilla* has become almost as much a part of American popular culture as Japanese, the merchandising of the phenomenon has largely been in Japanese

The Best of Godzilla 1954-1975 ★★★★★

AKIRA IFUKUBE,

MASARU SATOH, VARIOUS

GNP/Crescendo 8055 • 43 tracks - 78:44

Like many projects that eventually turn into juvenile garbage, *Godzilla* started off with lofty artistic pretensions. The 1954 *Godzilla: King of the Monsters* was an attempt to capitalize on the success of Ray Harryhausen's *The Beast from 20,000 Fathoms*, but it was packaged and designed by director Ishiro Honda (a colleague of Akira Kurosawa, no less) as an allegory about the then only-a-decade-old bombing of Hiroshima and Nagasaki, with grim black-and-white sequences of Tokyo citizens succumbing to radiation sickness produced by the atomic monster. The American *Beast from 20,000 Fathoms* featured the same gimmick, but there



KING of the RUBBER MONSTERS

By Jeff Bord

hands, apart from a few toys, model kits, and a comic book or two. Music from the series has been an exclusive province of the Far East, with imported LPs and CDs fetching high prices on the American market. The recent series of Japanese-made *Godzilla* soundtrack albums have been well-produced and comprehensive, but they're also expensive, hard-to-find, and have booklets in Japanese. This is a particular problem on compilations, where an encyclopedic memory would be necessary to identify individual cues.

Finally, an American company has begun preserving the great *Godzilla* legacy of the past. GNP/Crescendo's *The Best of Godzilla: 1954-1975* compiles the best musical moments of the first *Godzilla* series, from Akira Ifukube's ritualistically sober, brooding scores to the more action-oriented efforts of Masaru Satoh and, for pure, hilarious camp, the goofy pop-flavored work of Riichiroh Manabe. *The Best of Godzilla: 1984-1995* tackles the revived *Godzilla* that began with *Godzilla 1985* (aka *Return of Godzilla*) and charted a more serious and ambitious path for the towering lizard, with Ifukube returning after the first two movies featured more "American"-styled scores by Reijiroh Koroku and Kohichi Sugiyama (with the penultimate, Holst-inspired effort on *Godzilla vs. SpaceGodzilla* penned by Takayuki Hattori). With a newly-recorded *Godzilla* collection from Varèse Sarabande and a mammoth American *Godzilla* movie arriving from Dean Devlin and Roland Emmerich, now's as good a time as any to look back at almost 45 years of city-stomping shenanigans from Japan's most famous citizen:

was something far more sobering seeing this sci-fi disease visited on a populace which had really suffered from the effects of a nuclear bomb.

Akira Ifukube's seminal score treated the devastation with complete sobriety. The "Godzilla Comes Ashore" cue opens with incredibly dark low piano chords, rumbling cymbals and diabolical, grunting woodwinds—this is terrifying stuff. Ifukube's relentless march for the monster's destructive stomp through Tokyo later became a heroic anthem for the Japanese military's counterattack on the creature, and the theme in turn found subsequent use as a heroic theme for *Godzilla* himself as he metamorphosed from unstoppable menace to crusading good guy in the later films. The choral music Ifukube wrote for the end of the movie, as a scientist gives his life to destroy the reptilian menace, is a piece of gorgeous melancholia. Ifukube continued this mythical approach throughout his work for the series, lending a tragic grandeur to silly rubber monsters.

The little-seen *Godzilla Raids Again* was a second black-and-white offering that brought a new *Godzilla* to life, battling the prickly, porcupine-like Anguirus before getting drummed out of Japan by the military once again. Masaru Satoh took up the composing reigns, and his title music is a piece of bouncing, rhythmic material, more action-oriented and "standard" than Ifukube's, despite some interesting syncopation.

Ifukube returned for *King Kong vs. Godzilla*, a film that was tailor-made for the American market. But this resulted in a great deal of tampering with the film and its score, including inserting sequences with a

bland American news commentator (he's no Raymond Burr!) and replacing some of Ifukube's themes with library music from the distributor, Universal (resulting in a sequence in which Godzilla emerges from underground to the tune of the stinger music from *Creature from the Black Lagoon*). Ifukube's original title theme was an urgent native chant from Kong's island, excitingly reproduced here, although it simply fades out after a couple of minutes. Ifukube introduced one of his thrilling, indelible marches in "Planning King Kong's Transport," which was later expanded upon as the battle music for *The Mysterians*.

One of the highlights of the album is "Mothra's Song," with music by Yuji Koseki and lyrics by (inhale here) Tomoyuki Tanaka, Shinichi Sekizawa, and Ishiro Honda. As performed by the diminutive "Peanuts," this

ture, who emerged from an exploding meteor in one of the most impressive entrances in *Godzilla* film history. For this epic, Ifukube introduced his signature monster battle music. The slowly ascending Godzilla theme played against a shrill, four-note brass fanfare and variations over cymbal brushes for Ghidorah, a continuation of both the *Godzilla vs. Mothra* title music and the march from the original *Godzilla*.

By 1965, the series took a turn toward complete juvenilia with *Godzilla vs. Astro Monster* (known as *Monster Zero* in the States). Essentially a replay of *Ghidorah the Three Headed Monster*, this painful exercise in camp featured a depressed-looking Nick Adams battling pin-headed aliens who lure our heroic trio of Earth monsters to their barren planetoid under the pretense of eradicating the evil Ghidorah (after defeating the triple-headed

This
series
scores
run the
gamut
from



ritualistically
sober and
brooding,
to action-
oriented
and
finally,
goofy,

is a dreamy Polynesian-style ballad that the miniature girls sing to call their giant moth-like protector from its island home. Who doesn't remember the great "Mosuraaaa ya!" refrain from this baby? *South Park* presented an inspired take-off on this tune in its "Mega-Barbra Streisand" episode this spring, with a Godzilla-sized Streisand ravaging the countryside to the tune of a Japanese-styled vocal performance of "Barbaraahaa ya!" Humba humba!

Godzilla vs. Mothra was the last wholly serious entry in the series, with a still-evil Godzilla tangling with the somewhat less-than-threatening giant moth and its resourceful twin larvae. Ifukube's title music opens with heavy, brushed piano string effects and a classic, rumbling monster motif followed by a broad fanfare that immediately establishes the film's serious tone. "Sacred Springs" is a mournful death song for Mothra followed by a moving string elegy... yes, this is music for giant rubber monsters!

The *Godzilla* series reached its zenith with *Ghidorah the Three Headed Monster*, which teamed the Big G with Rodan and Mothra against the three-headed title crea-

fiend, Godzilla executes a fey little Cossack dance...). It's really just a ruse to capture the Earth monsters and send all four giant creatures in to defeat our heroic Earth military—those damned, dirty aliens! Ifukube produced an exciting monster battle march based on the military march from the original *Godzilla* film and bought this turkey a lot more dignity than it deserves.

The trend toward juvenile goofiness increased with 1967's *Son of Godzilla*. At this stage in his development, Godzilla was essentially a Muppet, and in fact had begun to develop a startling resemblance to the Cookie Monster. Eschewing the super-serious anthems of Ifukube, the producers went with *Godzilla Raids Again*'s Masaru Satoh. The result was the first pop-influenced *Godzilla* score, and it's an absolute scream. Satoh's bustling, percussive opening music has a hilariously urban quality to it, as if the bizarre goings-on on Monster Island were just business as usual for the Big G. It conjures up images of an energetic City of the Monsters, with Godzilla hustling off to work in a business suit with a 150-foot briefcase. The "Godzilla vs. Kumonga" fight music is totally swingin'—Elvis could

pop-
flavored
camp

perform to this stuff! Satoh's finale, however, is a placid, thoughtful ending of flute and trumpet solos over a dirge-like rhythm, giving way to big, lyrical strings and a brass finish. It's a reflective, even vaguely remorseful finish... hey, even the denizens of Monster Island deserve a little dignity.

1969's *Destroy All Monsters* was the final hurrah for the series before a recession forced the series' descent into zero-budget territory. Imagine one of those giant Agatha Christie-size casts strung along the bottom of an international movie epic poster and you get the idea. Godzilla! Rodan! Mothra! Ghidorah! Anguirus! Baragon! Gorosaurus! Manda! Others you don't care about and can't pronounce! Ifukube returned to the series once again, introducing his theme with mysterious low flutes and a grim march marked by brass trills. The film's title credits featured a great syncopated march à la *The Mysterians*, battle music that figures heavily in the Earth people's final confrontation with a flying monster that turns out to be an alien flying saucer. For the film's set

piece of a world attack by monsters on all major Earth cities, Ifukube reintroduced his "Ghidorah" march fanfare, while the Earth people's attack on the alien stronghold that controls the giant monsters in "Destroying Remote Control" features rapid-fire, staccato playing that might be an inspiration for



Portrait of a Young Amphibian (from left to right)
Godzilla (1954),
King Kong vs. Godzilla (1962),
Godzilla vs. The Sea Monster (1965)

some of Danny Elfman's *Pee Wee's Big Adventure*. Ifukube produced another mournful, dirge-like ending as the creatures are banished back to old Monster Island for a life of monster toil and ennui.

All Monsters Attack, known in America as *Godzilla's Revenge*, appeared to be Toho's revenge on the viewing audience as the story revolved around a cute, fat kid who imagines that he's getting advice from Godzilla's offspring Minya about fending off the neighborhood bully. Kunio Myauchi's theme for the pathetic child protagonist was traditional comic music, although his pop-flavored monster fight music, with lots of electric guitars, brass and rhythm section, was strangely effective bully music. Something about the imposing height of the bullying

monster vis à vis the diminutive Minya made this sequence distinctly harrowing from my child's-eye view in the early '70s.

1970 saw what was probably the kitsch height of the series with the ecologically correct *Godzilla vs. Hedorah* (*The Smog Monster*). Rûchiroh Manabe's theme for Godzilla was a ludicrous wah-wah slide trombone effect and a battle march that sounds like something that



would have been written for the Fighting Irish in the '40s. *Godzilla vs. Gigan* received an important-sounding march by Ifukube, and why not? After all, this is the movie in which our gargantuan hero finally speaks! *G vs. Gigan* marked a new low for the series, with special effects that often seemed to consist of teddy-bear-sized monster dolls being flown around on strings. But at least one point in the proceedings, Godzilla bellows out the battle cry, "Come on, Anguirus!" as he coaches his spiky partner-in-mayhem to join him in the fight against buzz-saw-stomached Gigan and a pallid version of Ghidorah. Ifukube's main title repeat is actually more exciting, with busy driving rhythms throughout, although on the U.S. CD it's marked by another

fade-out. Crescendo also includes a pop Godzilla March that was apparently recorded in the '70s in Japan. A little history on this would be nice—did Ifukube have any involvement?

For the ultra-silly *Godzilla vs. Megalon*, Manabe returned, and his main title is thoroughly pop-oriented, with a lyrical cello and low brass theme later developed into the Jet Jaguar song. There's more of Manabe's ridiculous Godzilla theme (although it's probably more

appropriate for the Barney-like early '70s Godzilla than Ifukube's serious approach), while "Godzilla on Monster Island" is positively beatnik, and evokes images of the Big G scoring some dope.

Satoh returned one last time for *Godzilla vs. MechaGodzilla*, bringing an offbeat big band/swing sound to the "Godzilla vs. Anguiras" cue, while "Miyarabi's Prayer" essayed a low-key pop vocal sound. By the now-fully-bankrupt aesthetic standards of the *Godzilla* series, *Terror of MechaGodzilla* was actually a pretty good movie! There was excellent direction of the monster-suit special effects sequences, with Ifukube's music selling the retro, serious style. Ifukube returned to many of his classic themes from the first group of movies to end the first series of *Godzilla* films on a relatively noble note. Particularly impressive is the return of the heroic Godzilla march, utilized as Godzilla makes an effective surprise entrance during a destructive rampage by the fin-headed Titanosaurus. Ifukube's theme for the latter monster was sinuous and deeply foreboding, somehow lending a sense of genuine menace to this silly-looking creature.

Mark Banning's artwork on the Crescendo CD captures the almost drug-crazed look of the *Godzilla* films, bursting with hideous colors and outlandish designs. Particularly evocative is the anamorphically squeezed shot of Godzilla on the CD itself, which recaptures that giddy moment in some of the later movies where the green giant appears over the opening credits of the film, whose widescreen images were inevitably "squeezed" anamorphically to fit the proportions of the television screen. Hell, I even enjoyed Neil Norman's pop take-off of the Godzilla march. The GNP crew also manages to squeeze in most of the major monster sound effects, including Godzilla's patented train-wreck roar, Rodan's pterodactyl chirp, Mothra's high-pitched squeaks, the grunts of the stiff-faced Japanese Kong, and the electric organ cries of the three-headed Ghidorah. There's even one of those phonetic Japanese panic cries of "It's Godzilla!"

The Best of Godzilla 1985-1995 ★★1/2

AKIRA IFUKUBE, VARIOUS

GNP/Crescendo 8056 • 43 tracks - 78:43

After a decade-long absence from the silver screen, Godzilla returned to stomp again in *The Return of Godzilla* (retitled *Godzilla '85* in America), launching the second wave of *Godzilla* films known as the "Heisei" series. The 1984 film was configured as a sequel to the dark original *Gojira* of 1954, ignoring the increasingly juvenile outings of the '60s and '70s and reinventing Godzilla as a more detailed and threatening monster. Reportedly Akira Ifukube balked at returning to score the adventures of this bigger, badder Godzilla, dismissing the potential assignment by declaring that he doesn't "write music for 300-foot monsters" (Ifukube's Godzilla was a more reasonable 164-feet in height).

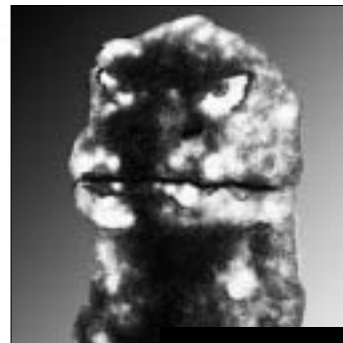
In Ifukube's absence, composer Reijiroh Koroku took a more melodramatic, serious approach to the monster in his title music, with an agitated four-note stinger motif for Godzilla and a less-than-subtle *Jaws*-like approach in its pulsing rhythms. In "Take Shelter/Godzilla vs. Super X" Koroku opens with an almost comical superheroic march for the Super X, a fly-ing high-tech tank designed to destroy the monster. As

the sequence continues, Koroku balances the strident Godzilla threat stings and sneaking-around atmospheric material against the overheated Super X fanfare. Koroku's "Japanese Army March" likewise shows him to be no Ifukube when it comes to rousing military fanfares: this is shrill, silly stuff. Koroku takes a rather unexpected romantic turn in "Godzilla's Exit" with an almost Barryesque, silky elegiac theme for strings and cocktail-esque piano filigree. "Ending" continues the trend with some swirling string and piano bathos more befitting a bodice-ripping romance picture than a giant monster epic.

1989's *Godzilla vs. Biollante* featured a bizarre plot (concocted by a Japanese dentist) that involved a genetic research scientist grafting dormant Godzilla DNA onto that of a rose (and later that of the scientist's late daughter): material which eventually grows into a gigantic, mutated plant monster that was a cross between a crocodile and a Venus Flytrap. Kohichi Sugiyama's score is somewhat spottily sampled here: His "Scramble March" opens with tinny brass and flute, with a meandering flute and woodwind interval leading into another unmemorable march alternating brass and strings. This comes off like a bad imitation of John Williams, with some swirling, back-and-forth flute glissandos that sound like something out of George Clinton's *Austin Powers* action music. "Bio Wars" is the joker in this deck: a lengthy five-minute disco cue that has very little to do with the score. "Ending" is a reflective take on the film's G-Force march (think *Ben-Hur*) with lots of strings, eventually taking off with more Korngoldian brass effects and a plenty of ebullience. What's missing is the scary Biollante battle music, which would have made a far more desirable album addition than the cheesy "Bio Wars" mix.

Akira Ifukube finally elected to return for 1992's *Godzilla vs. King Ghidorah*, easily the cleverest entry in the series, with a time-travel plot that addresses Japan's economic dominance and brought accusations of anti-American sentiments against the filmmakers, who depicted a saurian pre-Godzilla stomping on American soldiers in defense of the Japanese in WWII. "Main Title/UFO Invasion" features a typically menacing Ifukube monster-fanfare that leads into a tremendous, pulsating action cue before a second throbbing monster fanfare enters over a heavy percussion beat and trembling strings. "King Ghidorah Attacks Fukuoka" replays Ifukube's *Monster Zero* march with some fascinating, glassy percussive effects as the latest incarnation of Toho's golden three-headed dragon attacks Japan. "Get King Ghidorah" features a dynamic take on Ifukube's 1958 march from *The Mysterians*, this time gussied up with frenetic flute trills.

Godzilla vs. Mothra was an elaborate remake of one of the best of the early *Godzilla* films (titled *Godzilla vs. The Thing* in the U.S.): it features Godzilla in combat with a gigantic but graceful moth and its caterpillar off-



Separated at Birth? The disco-era Godzilla and Sesame Street's Cookie Monster



Godzilla



Will
David
Arnold
take his
rightful
place
alongside
Ifukube
and
Hattori,
or...

spring, and eventually a demonic version of the two in the form of the spiny, mutating creature Battra. Ifukube's opening is one of his most impressive, with the ascending Godzilla theme over flute and woodwind trills and trilling, dissonant brass, and Masaru Satoh's Mothra fanfare emerging from an overpowering wall of sound. "Mahara Mothra" plays out the Mothra song in repose, while "Mesa March" is a terrific and moving procession- al for the high-tech countermeasures used against Godzilla—some of Ifukube's best syncopated rhythms



are featured in a march that owes less to its predecessors in the composer's oeuvre than some of the other '90s *Godzilla* material. "Rolling Title Ending" is a moving take on Mothra's theme for orchestra and choir that is truly gorgeous, demonstrating once

again the mythic beauty that Ifukube brings to these creatures. The peculiar lyricism of the Japanese kaiju pictures is perfectly captured by "Mothra's Song," a pop take on the familiar melody which is always warbled by the giant moth's tiny twin female accessories. *Godzilla vs. Mothra* grinds to a halt while "Cosmos" belts out this happenin' rendition of the theme, something American audiences would never sit still for... but somehow in this movie it's pretty charming.

Ifukube returned for 1993's *Godzilla vs. MechaGodzilla II*, along with another veteran Toho artist-in-residence: Rodan. The potent "Main Title" features one of Ifukube's most overtly oriental-sounding themes for mid-range brass and low strings over hammering, strident percussion, while "G-Force March #1" is a highly peppy march for G-Force's robotic assault on Godzilla.

With Ifukube unavailable, the producers of 1994's *Godzilla vs. SpaceGodzilla* turned to Takayuki Hattori for an approach that echoed the darker aspects of John Williams's *Star Wars* scores, appropriately enough for this movie about a threat from outer space. Hattori's "Prologue/Main Title" features shimmering, spectral "spacey" strings and some drum machine effects followed by a moody and foreboding title theme—a much more adept attempt to co-opt the John Williams style than *The Return of Godzilla* or *Godzilla vs. Biollante* managed, while still paying obeisance to the rich, thematic sound of Ifukube. "Bass Island" takes a John Barry-like approach to the stomping grounds of Baby Godzilla, comparable to Barry's scoring of the early island exploration in De Laurentiis's *King Kong*, leading into light jungle drums before an annoying fade out. "Mogera vs. SpaceGodzilla #2" offers pulsating battle music somewhat in the vein of Sugiyama's *Godzilla vs. Biollante* (sadly not heard on this album), definitely the catchiest non-Ifukube action music of the series. "Mogera vs. SpaceGodzilla #3" takes a more measured heroic approach to the battle between G-Force's flying battle robot and Godzilla, focusing on the lower range of the orchestra. It's cornball and enjoyable, but still not up to Ifukube's standards. "Crystal," composed by Isao Shigetoh and arranged by Hattori, is a moody, romantic elegy for strings and woodwinds with a

rolling, gentle rhythm... this sounds like it would make a nice Barry Manilow song.

Every radioactive entity has its half-life, and Godzilla reached the end of his in 1995's *Godzilla vs. Destroyah*, in which the jumbo lizard finally succumbs to his own out-of-control radioactive heart, melting down before the eyes of an ambivalent Japanese citizenry while under attack from mutant crustaceans created by the same Oxygen Destroyer that disintegrated the giant beast in the original 1954 *Godzilla, King of the Monsters*. "Main Title/Hong Kong's Destruction" is a heavy version of the ascending Godzilla theme for low brass over pounding drums and vibrating percussive effects that underscore Godzilla's out-of-control radiation; serial-like brass chord progressions with intervening drum and brass hits underscore his opening attack on the Chinese mainland. In "Attack of Super X III" Ifukube launches a sprightly, Prokofiev-like march as G-Force attacks the overheated Godzilla. "Mesa Tank Super Freeze Attack" (you've just gotta love that title) is another take on the "Mesa March" from *Godzilla vs. Mothra* as G-Force's flying tank attempts to freeze Godzilla before he reaches nuclear meltdown.

In "Requiem," scraped piano strings introduce a brief trumpet solo before Ifukube scores the stunning, molten death of Godzilla with a plaintive rendition of the Godzilla march theme, a solo soprano vocal backed by choir and a minor key variation of the four-note monster attack theme first introduced in *Ghidorah the Three Headed Monster*. Ifukube scored an end-title reel of highlights from the previous *Godzilla* adventures with an up-tempo version of the Godzilla march, contrasted with the *King Kong vs. Godzilla* opening arranged for orchestra... a little ironic, considering that *King Kong vs. Godzilla* was one of the movies ignored as canon by the current "Heisei" series of films. The *Crescendo* album winds up with Neil Norman's take on the Monster Zero march... this is a little goofier than the previous album's Godzilla march, and in early pressings it's marred by a kind of interesting mastering screw-up (a high pitch noise permeates the track).

Overall, the second U.S. *Godzilla* CD comes off as slightly less enjoyable than the first. While Masaru Satoh and Riichiroh Manabe provided amusing alternatives to Akira Ifukube during the first *Godzilla* series, the "Heisei"-era alternate composers were too conservative and ordinary to arouse either morbid or comic interest, leaving Ifukube (and to a lesser extent Takayuki Hattori) alone to provide a memorable voice for the series. The overabundance of forgettable music from *Return of Godzilla* and *Godzilla vs. Biollante* (particularly the egregious "Bio Wars"), the dearth of music from the great *Godzilla vs. Mechagodzilla* score, and way too many jarring fade-outs subtract from the listenability of this disc... but it's still a fun album and excellent companion piece to *The Best of Godzilla: 1954-1974*. Now the question is, will David Arnold join the ranks of Ifukube and Hattori... or will he be just another Reijiroh Koroku?

FSM

FSM wishes to express our gratitude to *Godzilla* expert Bill Craft, who graciously provided access to *Godzilla* movies unavailable in the U.S.

Bruce Broughton has long labored as one of the unsung heroes of film scoring. His music is sophisticated, painstakingly orchestrated and powerful—a natural for action pictures, and superior for scoring westerns and period pieces. Yet Broughton has more often than not tackled comedies in the '90s.

Broughton has moved effortlessly between small-scale television projects (cutting his teeth on episodic TV scores in the '70s) and theatrical blockbusters, and his three showcase adventure scores—*Silverado*, *Young Sherlock Holmes* and *Tombstone*—are among the most treasured modern-day orchestral soundtracks. He's written some of his most spectacular music for animation: Disney's *The Rescuers Down Under*, the first *Roger Rabbit* theatrical short and Spielberg's *Tiny Toons* animated series.

As with our John Williams buyers guide (Vol. 3, No. 1, 2 and 4), the following 1-4 ratings are not equivalent to our usual 1-5 "Score" reviews, but evaluations of Broughton's scores in the context of one another:

●●●● A must-have. One of Broughton's finest that belongs in every soundtrack listener's collection.

●●● Highly recommended. A strong, solid score with noteworthy moments, and an album out of which you'll get a great deal of replay mileage.

●● Recommended with some reservations. Mostly of interest to Broughton buffs.

● Probably not even Bruce remembers it.

Many of Broughton's scores have not been released on CD. We have included these without ratings but with short, mocking descriptions of the movies—so that Broughton fans can be aware of everything he's done.

Lost in Space (1998) ●●●

TVT Soundtrax 8180 • 19 tracks - 67:59

Broughton's most mainstream assignment since *Tombstone* is alternately warm and rousing. Stephen Hopkins's film is an all-out assault on the senses, and Broughton spices up the adventure clumsily outlined in Akiva Goldsman's script. The noble French-horn-based main theme (kind of

Forrest Gump meets *Star Trek Voyager*) gets a nice reading in the "Main Title" and especially "The Liftoff," underscoring the blast-off of the Jupiter II. The spider cues are probably the best, but only the brief "Spider Attack" (2:22) is on the TVT Soundtrax CD, which features 28 minutes of score (recorded with the London Sinfonia) and 38 minutes of techno-rock, including a remix of John(ny) Williams's original third-season theme by Apollo 440. Broughton's effort is terrific, but pretty much buried in the film's sound mix.

—Jason Comerford

It's Tough to Be a Bug (1998)

This is *not* the upcoming *A Bug's Life*, from the makers of *Toy Story*, but a 3-D computer-animated short featuring some of the same characters, now appearing at Disney's Animal Kingdom.

Krippendorf's Tribe (1998)

Jugabunda! Richard Dreyfuss reaches a new career low as an anthropologist who fails to locate a primitive African tribe, so he has his well-scrubbed, lily-white family slather themselves in mud and impersonate it for a video shoot. The trailer for this abomination blasts "We Are Family" while the Krippendorf clan minces around in tribal finery. Gangway for plenty of flatulence and circumcision jokes. —Jeff Bond

A Simple Wish (1997)

A bizarre satirical children's film about a little girl who conjures up her fairy godmother, who turns out to be the bumbling Martin Short.

True Women (1997) ●●●

Intrada MAF 7077 • 25 tracks - 73:58

True Women is one Broughton's biggest and best accomplishments, a western miniseries about women on the plains. It features at least five interwoven main themes: listen to the beautiful rendition of the "sisters" theme in "Phemie Joins Sarah," and then hear it wrapped into the larger main theme in the successive tracks ("Setting Out"). A love theme is delicately introduced in "Bartlett's Sonnet" and then given a rich, haunting reading in "Bartlett Returns." Best yet, an eerie motif for an Indian warrior named Tarantula is introduced in "Mattie is Returned." The action cues don't suffer

Bruce Broughton Buyer's Guide 1991-98



Compiled by
Jason Comerford,
Jeff Bond and
Doug Adams

either: "Night Raid" and especially "Big Elm Draw" hearken to *Tombstone* and *Silverado*. —J.C.

Shadow Conspiracy (1997) ●●

Intrada MAF 7073. 13 tracks - 57:41

All-orchestral percussion is not exactly common today, but Broughton gave it a whirl in his second collaboration with George Pan Cosmatos. The composer says in the liner notes that six percussionists used 11 different kinds of percussion, as well as a contrabass trombone and cymbalom. Consequently, *Shadow Conspiracy* doesn't go for Broughton's usual thematics, but for furious, full-speed-ahead brawn. There is a memorable main theme ("To the White House") supported by timpani rolls, but more prominent is a shorter descending motif for French horns ("Georgetown Pursuit," "Hitter on the Roof"). "White House Chaos," a terrific 14-minute track, features a couple of uncomfortably Goldsmithian licks, and the CD features a few dull cues ("The Oval Office," "A Secured Line," "Tracking Amanda"). Intrada released the soundtrack five months before the film. —J.C.

Infinity (1996) ●●

Intrada MAF 7072. 15 tracks - 30:22

Broughton gave his impressionistic

the horror of my birthplace's citizenry, this turned out to be completely moronic and one of the worst-reviewed movies of 1996. —J.B.

Carried Away (1996) ●●●

Intrada MAF 7068. 12 tracks - 36:22

Bruno Barreto's film (an adaptation of a Jim Harrison novella) is soft-core porn for the geriatric Midwest crowd, under the guise of a period romantic drama. Broughton seems unconcerned with topicality, and adopts a lean, spare, but highly melodic structure that lends the film an ethereal feel. *Carried Away* is based less on themes than on a North-esque repeating phrase that modulates as it progresses. Especially lovely are "Momma," which spotlights a solo piano and lush low-key strings as an elegy for Dennis Hopper's ailing mother, and "The Funeral," a gorgeous, almost impressionistic eight-minute track that attains symphony-style self-containment. —J.C.

Homeward Bound II: Lost in San Francisco (1996) ●●

Disney 60903-7 • 11 tracks - 35:54

Broughton didn't top himself when he scored the sequel to *Homeward Bound*; in fact, he went in the other direction. "A Homeward Bound Overture" features a list-

Richard Attenborough stepped into the snowboots of Edmund Gwenn in this remake of the 1947 film about a little girl's belief in Santa Claus. Broughton's traditional score (briefly excerpted on the CD) plays like a medley of Christmas carol riffs, throwing in everything from ringing bells to a heavenly choir, as well as a choral hymn of his own ("Bellevue Carol"). At least the sincere sentimentality of this remake was an improvement over *All I Want for Christmas*. —J.B.

Baby's Day Out (1994) ●●

Promotional CD. 16 tracks - 38:14

Broughton subjected himself to the John Hughes machine on this alleged comedy about an errant baby running amok in the Big Apple. *Baby's Day Out* boasts a great main lullaby-like theme, but on the whole has little of the ferocity and ingenuity that earmarked *Honey, I Blew Up the Kid*. Of all the comic cues in the score, the most entertaining are "Street Crossing," which features some deliciously wacky percussion phrases, and "The Construction Site," which boasts an amusing arrangement of the Blue Danube Waltz. (Listen close for the quote of the Imperial March in "Veeko and the Elevator.") After the film tanked, the score was pressed as a promotional CD only (in a cardboard sleeve), which went for high prices in the collectors market. Folks, it's not worth it. —J.C.

Holy Matrimony (1994)

You have to respect a man who can play a benevolent, logical alien one minute, and then make fun of the Amish the next. Leonard Nimoy's directorial career continued to founder with this lame comedy about a criminal accomplice on the lam (Patricia Arquette) who gets snookered into marrying a 12-year old "Hutterite" in order to hide from the law. The Hutterites are thinly-disguised Amish, and *Holy Matrimony* is supposed to be a comic take on Peter Weir's *Witness*—except Nimoy seems to forget that he's directing a comedy. —J.B.

Tombstone (1993) ●●●●

Intrada MAF 7038D • 18 tracks - 66:44

Jerry Goldsmith was set to score George Pan Cosmatos's film, but had to bow out because of a scheduling conflict; he recommended Broughton, and the composer came roaring back to the frontier. Listening to James Newton Howard's tuneful but dry score for the competing *Wyatt Earp* makes you realize just how full-bodied Broughton's writing is. "The Cowboys" characterizes the film's marauding gang of killers with effects for cymbalom, snare drums, and low brass—when is the last time you left a western



melodic experimentation a workout in Matthew Broderick's directorial debut, *Infinity*. A "Prologue" featuring solo flute, piano, and brief trumpet triplets implies the same intimate tone as *Carried Away*, but *Infinity* doesn't deepen and enrich as it progresses; most of the music stays in high ranges, without really evolving its melodies. It also offers some "dark" cues (like "Typhoid?"), and even some pseudo-comic ones ("Imaginary Roommate"). Two brief jazz cues ("1939" and "1941") seem only to pad the disc's running time past the half-hour mark. —J.C.

House Arrest (1996)

Here's a little movie that was actually written by a citizen of my home town, Defiance, Ohio, and based on real people. To

less rendition of the original theme, supplemented by a saxophone solo that ushers in a new sub-theme. The disc is uninteresting, and only picks up with "Bungled Ambush," which starts out with amusing harmonica and guitar, then segues into some good chase material. *Homeward Bound II* overall lacks the terrific effects that Broughton conjured up for the first film, be they the intense action cues or the wacked-out comedic breaks. Even the main theme gets monotonous. —J.C.

JAG (1995) TV series theme.

Broughton's big, patriotic military theme is about the only memorable element of this military intrigue series.

Miracle on 34th Street (1995)

Fox 11022-2 (6:56 Broughton)

score with the impression of dented metal? Although the softer material resonates of Copland via Tiomkin, the main theme is much darker than *Silverado*. Broughton's action cues ("The O.K. Corral," "Morgan's Death," "Finishing It") have a dangerously edgy, perilous combination of melody and malice. One brief passage even sounds like an homage to The Rite of Spring; a primitivistic Western score, even with some soft spots, is pretty amazing.

—J.C./Doug Adams

For Love or Money (1993) ●●

Big Screen 24515 • 14 tracks - 37:55

You've got to wonder what Broughton was thinking when he scored this watered-down version of Billy Wilder's *The Apartment* with pseudo-Mancini lounge-music. Broughton's melodies are likable but tire themselves out with their light-pop orchestrations. "Mr. Ireland" has a nice rehash of the main theme, but the saxophone instrumentation becomes monotonous. The large majority of the remaining tracks feature ensemble arrangements that sometimes expand to full orchestra.

—J.C.

Homeward Bound: The Incredible Journey (1993) ●●●

Intrada MAF 7041D • 10 tracks - 30:30

For *Homeward Bound*, Broughton composed a rustic main theme, spiced by some clever guitar breaks that accompanied the talking animals through their perilous cross-country trek. But the most interesting parts of the score don't come from the main motif: Instead, "The Cougar" forms an interesting precursor to *Shadow Conspiracy* in its use of savage brass and percussion, dissonant strings, and uneasy woodwinds—as an action cue, it's pretty mean. "Breakfasting with Bears" and "Escape from the Pound" feature an eccentric passage-cum-comic-motif, two steps shy of Broughton's jazz-styled theme for *Honey, I Blew Up the Kid*. The main theme's most interesting variation is in the initial track, "My Name Is Chance," with the less-straightforward presentation and solo-guitar support.

—J.C.

So I Married an Axe Murderer

(1993) ●●

Broughton wrote an enjoyably jazz-flavored score for this ill-fated Michael Myers vehicle which sought to set up Myers as a romantic lead. This gave Broughton a chance to do some beatnik jazz and Herrmannesque riffing. Not exactly listening material—which is probably why there was never a score-only album—but it works well enough in Myers's off-beat

comedy. The soundtrack album did not feature any score cuts.

—D.A.

Off His Rockers (1992)

A Disney animation short.

Honey, I Blew Up the Kid

(1992) ●●●●

Intrada MAF 7030D

15 tracks - 41:06

Broughton's fast and ferocious *Honey I Blew Up the Kid* is the best comedy score of his career, and one of the best of the decade. The music catches the rambunctious verve of the film with an infectious, initially saxophone-based main theme for Rick Moranis's inventor-father character. There are plenty of swirling string passages and fast-paced woodwind breaks for the more aggressive parts of the score ("Adam Gets Zapped," "Macrowaved"), but on the whole it retains an air of freshness and inventiveness. There's even a nod to Copland in "Clear the Streets!" when the Kong-sized baby sees the famous Vegas neon cowgirl. The best thing about *Honey, I Blew Up the Kid* is its lovely, more pastoral sub-theme for the family; it's quoted in the "Main Title" and "Sneaking Out," then gets wonderful major-key treatment in "Ice Cream!" and "Look at That Mother!" —J.C.

O Pioneers! (1992) ●●

Intrada MAF 7023D • 17 tracks - 43:15

O Pioneers! features a sweeping Americana theme ("The Land") that is, for the most part, a variation on the settler's theme from *Silverado*. The themes are first-rate, but start to run together, a result of some surprisingly overwrought instrumentations: Broughton's western effects are at full bore, with lush string passages, Barry-esque brass, solo trumpet and flute, and individual western-clichés for guitar, tambourine, cymbalom, etc. The love theme ("Carl and Alexandria") labors for attention underneath the more grandiloquent major theme—the disc overall is devoted to over-exuberant rehashes of the main theme. There's little of the propulsive energy of *Silverado* (the closest *O Pioneers!* comes to an action cue is "The Promise"), and also little of Broughton's talent for thematic variation.

—J.C.

Capitol Critters (1992) TV series

One of the numerous and creatively bankrupt TV shows (anyone remember *Fish Police?*) intended to capitalize on the success of *The Simpsons*; this one died after a few episodes.

From Time to Time (1992)

A time-travel short developed for a Disney theme-park ride.



Stay Tuned (1992)

Morgan Creek 2959-20012-2 (3:24 Broughton)

In the pantheon of great comedy directors, Peter Hyams's name does not exactly leap to the forefront. Nevertheless, the man who practically invented the steadicam foot chase tried his hand at mirth, with sitcom icons John Ritter and Pam Dawber trapped in a hellish TV universe. Broughton opened with a mildly droll piece of comedy music and added some theremin-like effects and an incongruously heroic brass theme for the film's depiction of a bizarre "TV world" located somewhere to the left of Joe Dante's "It's a Good Life" episode of *Twilight Zone: The Movie*.

—J.B.

All I Want for Christmas (1991)

Curb D2-77533 (15:56 Broughton)

Two adorable moppets plot to get the most (presents) out of the holiday season, with a little help from Leslie Nielsen as Santa Claus. Broughton's opening theme ("Going to Macy's") is energetic and rhythmically charged, with a strong brass presence that segues into a gentle theme for harp and flute. "The Snowball Play" is Broughton's infectiously busy take on "Dance of the Sugar Plum Fairies," while "The Christmas Gift" shifts into standard sentimentality with a delicate piano melody (later played by solo guitar) over strings. While the romantic moments tend to waft off into nothingness, Broughton brings the movie's slapstick comedy sequences far more interest and craftsmanship than they deserve.

—J.B.

The Last Halloween (1991)

A Hanna-Barbera animated holiday special.

NEXT TIME: From Broughton's TV days through 1990, including Young Sherlock Holmes and *Silverado*.

FSM

Mark Spots the



by doug adams



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to *X-Files* fans, it's known as the "mythology": the on-going drama revolving around aliens, black oil, killer bees, clones, nefarious old men in board rooms, and who-knows-what-else, all of which figure into a plot to overthrow humanity... or at least screw up the social lives of Special Agents Mulder and Scully. This summer, *The X-Files* promises to clear up a few of these mysteries by moving *X-Files* onto the big screen. Along for the ride is the series' composer, Mark Snow.

Snow has been with *The X-Files* since the beginning of the show. His increasingly clever electronic scores contain just enough apprehension and self-reflexive construction to make them some of the most forward-thinking television music in recent years. Not only has he given voice to the bumps in the night, he's established an entire language of morbid, bending strings, clattering percussion, and resonant sound design which give the show its unique musical sensibility.

"At the beginning of the series, five years ago, the direction was to make it very ambient, very atmospheric," remembers Snow. "[It was] sort of not musical, but more sound-effect oriented; a lot of synthesizer-sustained supportive things. It's changed a great deal in the last year to be more musical. It's amazing, some director will come over and say, 'If I hear a synthesizer sustain, you're fired!' And someone [else] will say just the opposite. It depends who you're working for and dealing with."

Fortunately, Snow learned early on that the business of film scoring requires him to be as flexible as possible. "You have to make up your own mind and understand that anything goes. I'll be here with a director and a producer and they'll all say the same thing when they come in: 'You know, we don't know anything about music,

but here's our comments.' These people talk, not from a musical point of view, but from a dramatic/emotional point of view, and I learn so much. I mean, this [*The X-Files*] has been spectacular for understanding how many different approaches there are, and how people think and react to music and pictures. It's been amazing."

According to Snow, *The X-Files* itself has gone through quite a musical development over the years, requiring the composer to find new approaches week after week. "[*X-Files* creator] Chris Carter was really hands on with the music at the beginning," he recalls. "I think when they did the pilot they tracked it with all kinds of stuff, and they had music everywhere. It was more of the hypnotic, repetitive, Philip Glass minimal stuff, [Brian] Eno—and real stringy, supportive, atmospheric stuff. That just got to be the sound of it at the beginning. As the years went by, he [Carter] just let it go, and anything I wanted to try or experiment with was fine. He never had any problem with that. Although, they do come over and sit here and watch every show with picture and the music. They haven't missed one!" Snow points out that these final screenings are more for the benefit of the producers, so they can reflect on the final cut. "You know, I think I know what I'm doing now!" he laughs.

The musical language Snow has developed for the show has its roots in his passion for 20th century composition. "That is some of my all-time favorite music. I was in New York in the '60s where, literally, there were two or three concerts every night, every day of the year—from chamber music, to orchestral, to what I used to call the Vaudeville school of avant garde composers. This is when Stockhausen came to town, and Boulez was just beginning. There were a lot of these concerts which were sort of events with naked cellists, and people jumping and screaming and moving around besides just playing music, and music in concert with taped electronic stuff."

Snow's background also included being a fan of the great avant-garde film scores of the '60s, such as Jerry Goldsmith's *Planet of the Apes*. "When I heard that, I thought, 'Whoa! I'm there!'... For him to think of that echo delay—it's a little retro now, but at the time... well, I remember going to the theater and, oh god! And that battery of percussion—there's like ten guys at least, if not fifteen, with all that stuff. And I think someone was playing a ram's horn."

At times, Snow has even worked in snippets of well-known 20th century works to pay homage to his predecessors. A few episodes during the past seasons have featured a measure here and there from Edgard Varèse's landmark percussion ensemble, "Ionisation." Snow was an oboe student and also a percussionist at the famous Juilliard School of Music in New York, and recalls performing the piece live. "I played one of the percussion parts for three different sizes of gongs, and a cowbell. It's a spectacular piece! To hear that in person is really memorable. We played it twice and the audience just was—this was in New York City—nuts for it. I had a real personal feeling about that."

Today, Snow finds that, although *The X-Files* continues to provide him with a vast array of compositional

possibilities, most episodes fall into one of two broad categories: "There are the big government conspiracy, global cover-up shows—which is what the movie is. And then there are what I call the 'boutique shows': the monster here, the crazy guy here, the deranged family here—the individual shows, the stand-alones. Those are, in a funny way, prone to more creative music because you can have a whole new palette every time. The big shows, the global conspiracy shows, tend to need that big, orchestral Mahler-esque quality."

However, it's been the conspiracy shows that have become the backbone of the series. Snow approaches them with a collection of somber, dread-inducing string chords, sad piano tunes, and electronic samples. It's become the signature sound of the series, and for good reason. Even when the show is dealing with undefined plot-points (i.e. who's good? who's bad? why is he chasing him?) the music provides a compulsion, and unification of mood. Interestingly, since the movie promises to tie-up some of these loose ends, the direction of the music has to be somewhat different while remaining true to the *X-Files* sound.

"I think the movie score will reflect the most recent direction of the music—which has become quite a bit more musical and melodic and, in a funny way, almost traditional—in concert with the electronic ambient stuff," says the composer. "It would be

impossible to do this movie with just that minimal sound-design thing. Scope-wise, there are things you can't do on a TV show. They're doing tons of visual effects, and things where a minimal score or ambient sound would be one-dimensional.... [However], there's been a certain kind of musical language that's taken hold on the last year or two that will be consistent with what the score is."

The score for the feature film will depart from the series—while furthering its signature—in one dramatic way. "The title theme—that little whistling theme—is going to be expanded upon in many of the cues, where it's never been used in the series. In the movie, there's going to be almost like a traditional theme-and-variations-type score, where the theme comes in quite a lot. It's easily harmonized. You'll hear it a couple of different ways: There's a faster version, and a slower version, and a re-harmonization of it. There's no harmony in the theme on the TV thing; it literally stays in A minor... there's one pedal note the whole way. I suppose any six notes, anyone can do anything with!"

Snow describes the theme's usage in the score as

Series
composer
Mark Snow
Fights
the Future
in the



feature
film
adaptation
of
the
X Files



Malevolent middle-aged white men, scary spaces and plenty of action all figure in *The X-Files*.



The
whistling
theme's usage
in the
score is
quasi-heroic
in nature.
It's a
little bit
like *Here
Comes the
Cavalry*,
when they're
saving the
day.

quasi-heroic in nature. "It's a little bit like 'Here Comes the Cavalry,' when they're saving the day. Also when they're together, there's the marvelous—well, I can't say too much. But, there are a couple of warmer, intimate moments with them [Mulder and Scully]—it obviously never gets too intimate—where the theme gets almost a Faure Requiem style. There's no chorus in the score, but it definitely has a wonderful, almost Gothic undertone."

Snow composes his *X-Files* scores at his home studio with the aid of a Synclavier and a judicious rack of synth modules. His usual *modus operandi* is to improvise his cues to picture, then tweak them afterwards into an accurate representation of his vision. "What's been so successful for me is that I have this freedom to improvise, and I do it pretty well. Especially when I'm alone. When someone else is in the room it really inhibits me; I don't know why. There's no music in the movie that's a pure improvisation from start to finish; it's certain rhythms and feelings that come out and are very rough and primitive. Luckily—hopefully—I have enough musical skill to take these things and wrap them up and make music out of them."

Director Rob Bowman, who helmed many of the more popular *X-Files* episodes, has taken the reigns for the feature film, but according to Snow, Chris Carter is always around to oversee the music. "In a way, Chris Carter is almost the director through Rob Bowman, which is great because there's not this egomaniacal director who is throwing his weight around, at odds with the studio or the producers. It's a focused team, starting with Chris Carter, who's sort of the voice of everything. Everyone has to defer to him eventually."

Although Snow has a positive relationship with Bowman, he found himself up against a bit of a brick wall when the director declared that he wasn't wild about orchestral strings. "I said, 'Well, we're in trouble!' because that's like three-quarters of an 85-piece orchestra. There are times in the show where I'm using [electronic] string sounds that tend to be very neutral, where there's no beginning or end. But, it's absolutely right for the scene because if it were more thematic or melodic, it would call too much attention to itself." Bowman tends not to like such nebulous string passages, such as in the beginning of Bartók's "Music for Strings, Percussion and Celeste": "It meanders, but it goes somewhere, it builds. It's one of the greatest pieces of the 20th century; it's just incredible. But, if you just take a little section of it, it sort of meanders around."

"So, he's [Bowman] not a fan of that. He loves percussion, he loves sound design. But, I think he hasn't been involved in a score that has been a live orchestra. I think, in general, he equates that with a more tradition-

al sound. But as you know, there are lots of ways to make strings sound anything but Romantic or traditional."

In the end, Snow has utilized a full symphony orchestra—strings included—in order to expand upon his television scores. "I think the orchestra's going to do what orchestras do. And there's going to be a separate electronic bank going with it. All the [synth] stuff is going to be pre-recorded, and then the orchestra plays along on multi-track. Then we're going to go mix it. That's going to be where the real sound of this thing is born: the combination."

For the electronic portion of the score, Snow will be using not only prepared samples (meaning that an instrument is digitally recorded, then assigned to the different keys of a synthesizer), but short phrases of music which are manipulated en masse. This way entire phrases can be played backwards, or can be altered in terms of attack or decay, all to create a kind of otherworldly sound-mass effect. "With the electronics and the extended orchestration, it should be pretty interesting. We'll have choices to make, too: We're going to show up with a bunch of these machines—this PCM 800 eight-track digital recorder—and tons of tapes with the mock-up orchestra, the electronic stuff, and then the real orchestra. Then we're going to go off to mix and combine it all. In certain things, we'll favor one more than the other."

The *X-Files* movie score will also mark the first time in the series that Snow has been able to work with a full section of woodwinds. While synthesizers have become pretty apt at producing low brass, percussion, and string ensemble sounds, the woodwinds samples tend to sound less convincing. For this reason, Snow has never used much woodwind writing for the series. Now that he's working with a live orchestra, he has directed his orchestrator (Jonathan Sacks, a veteran of Randy Newman and Michael Kamen scores) to extrapolate woodwind parts from his sketches and improvised sequences. "So when the orchestrator is doing his thing, there's going to be a whole other color in there, too."

The chance to take the elements of the *X-Files* to the next level was particularly gratifying for Snow. Not only did it allow him to expand upon his established musical ideas, but it gave him something much more grand and impressive for which to compose. "There's so much activity in the movie, so much outdoors bigness," he says. "Planes, helicopters, and expanses of space—scope-wise that's so much more than the TV show can do. Plus a really dense, complicated plot which we're all hoping everyone who's never seen the show before gets. That was one of their challenges, definitely: to make the movie for the fans as well as the non-fans. And I think it works. It really is very clever." FSM

MUSIC FOR Maniacs

Film music fans probably think of one thing when they hear Jay Chattaway's name: *Star Trek*. For eight years, the composer has lent his talents almost exclusively to all three recent incarnations of the popular TV series. Classifying Chattaway as "that *Star Trek* guy," however, sells his career and his music short.

Jay's feature career started with a bang, when he scored New York director William Lustig's notorious 1980 horror flick *Maniac*, starring Joe Spinell as serial killer Frank Zito. The film is graphic and disturbing, and Chattaway, utilizing a small group of players combined with analog synthesizers, created a unique sound for the picture. The score was released at the time of the film on a Varèse Sarabande LP, and has now been reissued in three formats (shape CD, enhanced CD, and audiophile LP) by the Dutch label SouthEast.

Maniac marked the beginning of a fruitful collaboration that also produced 1982's rock-influenced (and sadly unreleased) *Vigilante*, 1988's tongue-in-cheek *Maniac Cop*, 1989's *Relentless* and 1990's *Maniac Cop 2*, which memorably featured "The Maniac Cop Rap," written by Chattaway. He also worked on the classic Chuck Norris hit *Missing in Action* (1984), and the 1985 Stephen King adaptation *Silver Bullet*.

David Friede: *Maniac* was William Lustig's first movie, and it was your first movie too, so how did the two of you come to work together?

Jay Chattaway: I had met Bill through the producer, Andrew Garroni. Andy's brother Mark was a concert promoter, and I was a composer and arranger



in the jazz field—I was producing records for CBS. Mark wanted to have a jazz concert and use some of our artists, so I got to meet him. He said, "Oh, by the way, my brother's making this movie." He knew I was kind of interested in movies, and said they're looking for someone to do the music for it.

The Beginning of a Beautiful Partnership

JC: I went and saw these guys—they were working in this small editing room. I looked at the

film—and I was never a real aficionado of horror films, that genre at all—and I couldn't believe how graphic and gory it was, yet how enthusiastic they were about this project. And I got to meet Bill, and I found out that Bill, in addition to being a fine director and person, is extremely knowledgeable about film music. His collection of film music was probably bigger than anybody's I have ever seen. We started hanging out, and we talked, and it came time to choose a composer, and although they were looking for me to help them find somebody, I said, "I'd really be interested in doing this, because I really like your energy."

It was a fascinating experience. Bill would have me come over to his apartment, and he would show me snippets of all these films he thought the music was perfect in—the perfect marriages of music and film. A lot of them were Morricone films: *Once Upon a Time in the West*. Not at all relevant to his film, but nevertheless films of epic proportions that he had loved the music in. And I got such an education about where he was coming from. Interestingly enough, what came up in all of them was that all these pieces of music had really strong melodies, and they related to a character. I think that's where the germ of the music from *Maniac* came from.

INTERVIEW BY DAVID FRIEDE, INTRODUCTION BY PATRICK RUNKLE

Most people would expect violent, horrible, ugly music. DF: *That's what I liked. You seemed to approach it intellectually, scoring the trauma of Frank Zito almost as a tragedy.*

JC: He had a tragic life—this guy was torn inside. So I tried to get some pathos for the character, and put that into the music, because even though Joe Spinell played him extremely well, there are many segments—you'll find this in all of Bill's films—where there are these thought-provoking scenes where the main character is spending time alone. And I think it's designed for the audience to get into where he's at. There's a scene in this film where he's walking down and he's window shopping—looking at all these windows of all these man-

the same time, you had to take it on two different tracks. And so on the album, there's a lot of stuff that's really left-right oriented. We played the left side on one synth, and we recorded on another channel what the stuff was going to be on the right. There was no linking of keyboard or rack-mounted equipment. Pete Levin was the principal keyboard player, and I played some of it. We had a real piano that we screwed up, called a prepared piano. We had early Moog synthesizers, and the voices were done on a Mellotron, which was one of the earliest sampling devices that was on strips of tape. This was before they had pitch bend, so we'd alter the speed of the tape recorder.

A lot of the piano was done that way too: Pete would

FROM THE FAR REACHES TO JUST PLAIN FAR OUT

Two sides of Chattaway on Disc

Maniac (1981) ★★★★★

SouthEast SER 289B05 (Holland)

16 tracks • 32:45

(incl. CD-ROM supplement)

Seventeen years after its first appearance on vinyl, Jay Chattaway's landmark score to William Lustig's *Maniac*, the most notorious and gory slasher film of the early '80s, is finally on CD, courtesy of Dutch label SouthEast Records.

The score can be broken down into three major sections: The first, and best, deals with the various statements of the poignant and melodic "Maniac's Theme." First introduced in the main title, the standout rendition of this theme

is the track "Cry for Mother," which perfectly captures the bleak, lonesome atmosphere of the film. Second are the propulsive action cues, the

highlight being "Subway Terror"—the finale of which is some furious synth-rock that will have your feet moving. The third section is the suspense and horror passages of the score; although not exactly suitable for easy listening, they are interesting for their various synthesized and acoustic effects.

The album is clever in its fantastic integration of sound effects from the film—from Joe Spinell's psychotic breathing over the main titles to his priceless soliloquy on "Inner Voices" to the perfectly placed shotgun-blast at the end of "BlastHim," the most famous part of the film.

SouthEast has issued the score in three different formats (the "Shape CD" humorously being a cut-out of Spinell's head); the most recommended is the Enhanced CD. In addition to the excellent score, it features a fabulous CD-ROM supplement, including extensive stills, Quicktime movies, and sound clips from the film. It only amounts to a watered-down version of the highly recommended special edition laserdisc from

Elite, but is years ahead of the majority of soundtrack CD-enhancements.

The sound quality and gory fold-out packaging are top-notch (proudly continuing in the "Dead Zone" tradition with Spinell's eye in the center of the CD tray), making the disc a must-have for fans of both the film and Jay Chattaway alike. I can only hope that similarly royal treatment will be given to reissues of other Chattaway scores in the future.

—David Friede

Star Trek: The Next Generation ★★½

GNP/Crescendo GNPD 8057

14 tracks • 48:21

The long (and we mean *long*) delayed Jay Chattaway TNG disc finally sees the light of day, offering another textbook demonstration of the challenge *Star Trek* composers face when they remold their natural instincts to conform to the subliminal Rick Berman music aesthetic. Chattaway's "Tin Man" score was a legendary third season effort, done during the high point of the series when composers Dennis McCarthy and Ron Jones and the show's writers were hitting their stride. Chattaway's score was dynamic in its action

nequins—and we even put his speech, his dialogue, on the new soundtrack. I wanted it to be a really poignant melody that kind of went back to his youth, where he was tormented by his mother. If you remember the flashbacks, his mother used to put cigarettes out on his chest—it was horrible stuff. I wanted the music to represent his childhood, so I used that kind of warped music box effect, and it was a recorder that plays the melody. And to twist it a bit more, usually the second time through the melody, it was played by a fretless electric bass, that had that real bendy quality to it that made it sound like it wasn't your normal love story. It was a nice melody, but the harmony parts were twisted—like this guy was definitely twisted. We reprised this theme in many places to identify him with his pathetic past.

DF: *And a lot of that score is synth...*

JC: It was synth recorded before the advent of MIDI. If you wanted to have a Moog synthesizer play two notes at

play the piano, and we had a vari-speed control on the recorder, so if we wanted the pitch bend to go down, we'd speed up the machine. When we played it back, the voices would go [does a vocal pitch bend]. It was archaic by today's standards, but nevertheless, a lot of the stuff we did was very pioneering. And then we added real percussion, real woodwinds, and a real bass player. There wasn't much budget to do this, but we wanted to get a big sound and try to be unique. Some of the sounds we got were from this guy who built this percussion instrument that he stood inside, and was surrounded by gongs and tubes and stuff. He would take a string bass bow and play the edges of the gongs, and then we'd change the speed of the tape for that too, and it would have this real bendy quality to it.

Bill also knew that this was going to be one of the first films released in surround sound, so we mixed the music with extreme separation. Since it was so electronic, you



could get the ping-pong effect, and a lot of the stuff was actually front-to-back. There's a cue called "A Little Knife Music" that kind of ramped in from the back-end of the theater. It felt like it was going right through you. DF: *You miss a lot of that on CD, unfortunately.*

JC: Yeah, you don't get that spatial thing. But there is a laserdisc, I think, on *Maniac*—was it *Maniac* or *Maniac Cop*?

DF: *They have both. On the Maniac disc, Bill was talking about how you used extremely high and low frequencies...*

JC: Right. We would have in the music this low unsettling tone, just to get the audience teased. Then when the really bad stuff happened, this big, high frequency stinger would come in, along with window-breaking sounds and all kinds of stuff. To see this film with an audience, it was fascinating to watch people jump out of their skins. Their dates would get all nervous, and it was a great experience—I had a lot of fun doing this. Bill never really told me what he wanted the music to be like.

every day. I had the script, and they were also cutting the film scene by scene, so it wasn't ever finished. Now they show a complete screening version of it.

DF: *So you were actually attached to the film before it was locked.*

JC: Absolutely. And they were editing it as I was hired, so I would get a reel of the film to take home and start writing. I was never even asked to do a demo. Bill came to the sessions, and was so enthralled about the sounds. This was because he didn't temp it with anything, and we spent an inordinate amount of time trying to communicate as composer and director about other films that he thought were terrific. He would always go back to the Morricone scores, even the lesser Morricone films that I didn't even know existed. He had this incredible knowledge of what worked for him. I remember for a subsequent film—*Vigilante*—we went to see *Escape from New York* when it opened, the Carpenter film. We went together, and he was listening to how the music worked and said, "How'd they do that?" And I said,

MUSIC FOR
Maniac

effects, with heavy, bombastic but sleek rhythms balanced by an evocative approach to the "alien" aspect of the spacegoing life form Tin Man. While a lesser composer might have simply allowed the whale-song effects to play out as unmodified atmosphere, Chattaway finds an ingenious way to balance them against an affecting theme for digeridoos, to accentuate the loneliness of the Elbrun character and his connection to Tin Man. It's one of the rare "science fiction" scores to emerge from a series which in later years failed to allow music to take such an active role in its storytelling.

Chattaway's "The Inner Light" score was another unusual opportunity for him to develop a lasting melody; it describes Picard's internal experience as a "Ressican," during which he lives out an entire lifetime in his own mind due to the effect of a memory probe. The composer's wistful theme for pennywhistle is re-recorded by his daughter Amy, with Chattaway on piano.

By the seventh season's "Sub Rosa," the musical approach to the series had become rigidly nonthematic and textural,

and McCarthy and Chattaway turned to increasingly subtle forms of expression. "A Fistful of Datas" was another off-concept show in which Chattaway was given some latitude to play with the show's musical conventions. He created an effective take-off of Ennio Morricone's spaghetti western scores, with real guitars and harmonicas, underscoring Worf, his son Alexander and Counselor Troi's confrontation of hard-bitten and villainous versions of Data in a holodeck western.

"Dark Page" uses some of the same effects as "Tin Man," balancing dissonant textures against more melodic lines from strings, flute, woodwinds, and electronics. This shows the kind of microscopic surgery the *Trek* composers are expected to perform on a regular basis: the five-minute suite weaves through a remarkable number of changes, accentuating subtle moments of dialogue and camera aesthetics while maintaining a completely consistent overall tone.

The sixth-season cliffhanger "Descent" showcases some of the propulsive, threatening jeopardy music that Chattaway con-

tributed on a more regular basis during his first year as a staff composer on *Next Generation*. For "Birthright, Part 1" Chattaway

scored a lengthy dream sequence for the android Data, blending undulating electronic effects with soaring orchestral textures as Data's vision of a raven taking flight through the corridors of the Enterprise (and eventually outside the vessel) takes shape.

Current *Star Trek* music is almost subliminal: there are times when you'd really prefer to be grabbed by the throat the way the original series cues still do. A score like "Tin Man" (and to a certain extent "Descent" and "The Inner Light") shows Chattaway perfectly capable of painting on this broader palette, and while the other scores on this album are remarkable examples of delicacy and restraint, they are far less satisfying away from their episodes.

—Jeff Bond



Don't Need No Stinking Temp Tracks

DF: *Something I've always really liked about your work is that you have a distinct style, and I really can't hear any temp-scoring in it, which is the evil of today's film music.*

JC: Exactly. Absolutely.

DF: *I was wondering about the use of music temping when you work with Bill...*

JC: No, his films were never temped. And interestingly enough, on this film I never even had a videocassette—this was pre-videocassette days. This was film on a moviola. I was living in Connecticut—I went in, and would take my timings on a little piece of paper, and go home and compute the music out. I didn't have it to look at it

"Well, here's how they did that." And he said, "Oh, that's great!" But never did he take that music and stick it in his film. He always said, "You're the composer, you write the music for the film, and you give it your imprint as a musician."

I think our relationship works because he didn't want me to emulate somebody else's music. He wanted me to bring my personality to those films. For that I'm very grateful, because nowadays, as you know, that's not the case. It's like, "Here's what we want the music to sound like," and then we're all asked to emulate the most recent hit film, so there's not as much originality. Another interesting thing about our relationship is that in just about every review of his films, they always men-

tion what synergy there is between the music and the film.
DF: *You were incredibly lucky, because Maniac was your first film. Most directors would think you were inexperienced and not have a lot of confidence in you.*

JC: Of course, right. It was very bizarre music. I had never heard music like that, and I had never written music like that before. I think the hippest synth we had was a Prophet-5, which made almost like a helicopter sound. If you got one oscillator controlling another one, you could get this [helicopter noise] kind of sound. We did have multi-track machines, so we had 16 tracks, bounced them down to 4, then added 16 more, so it was a thick, layered sort of sound.

DF: *I remember that—that's when you see the New York skyline. It's neat, because it's a helicopter shot, and I thought it was cool when you added the helicopter sound effects.*

JC: Bill does this a lot in his films. He'll have a point-of-view from another medium, like a train for example. We did that in *Maniac Cop*; they were on their way to Sing-Sing, or some prison, and there was this long following shot on a train, and the music has this real train kind of vibe. It gave a real production value to that film.

DF: *On the topic of Maniac Cop, I wanted to ask you how you came up with that whistling theme.*

JC: I remember, as a kid, I used to see images of policemen, and they would be walking down the street, twirling their sticks, and a lot of them would be whistling. It kind of came to me like, "Hey, that would be cool to have a whistling kind of motif for a cop."

DF: *It's great how that comes in every time Officer Matt Cordell is onscreen.*

JC: You're right—you're into this, this is pretty cool. And

JC: Right. That's brilliant—I didn't think that anybody analyzed this stuff like this. That was the intent, because once you get the backstory and go back to the prison, the theme became [whistles theme], and harmonized really goofy. And then in that shower scene, that was a definite study in how Morricone would have done that. He many times would have a very melodic piece, and then arbitrarily inject dissonant clusters of notes, sometimes in brass, sometimes in woodwinds. So the theme goes on in its natural state, untransposed, and as the graphic images get more violent, the orchestra gets goofier. They come in and play nasty clusters that are totally unrelated to the theme, to match the intensity of what's going on.

DF: *That's what Elliot Goldenthal would do today.*

JC: Right, well don't make me sound too old! [laughs]

DF: *When the theme comes in at first, it's almost like the Jaws shark motif—like Cordell's identifying trademark. But then when you flesh it out, it's actually a tragic theme.*

JC: And again, he was a tragic character.

The Man Gets the Hookup

DF: *In Maniac Cop 2, whose idea was the "Maniac Cop Rap"? That's the coolest thing.*

JC: Oh really? Great! Well, we had finished the movie, and we were wondering what to put in the end credits, because in films, there's always people coming in and saying, "Oh, I got a song for your film." We heard all these stupid songs that were submitted, and finally we said, "Wait a minute, we have a cool idea here." We have the sound of these monks, and then we have this whistling thing, and rap music was kind of hot at the time. So we decided to do a rap. The rap auditions were hysterical, because we're not into

FOR VIGILANTE WE WENT TO SEE *ESCAPE FROM NEW YORK* AND BILL ASKED ME TO EXPLAIN HOW THE MUSIC WORKED. BUT NEVER DID HE TAKE THAT MUSIC AND STICK IT IN HIS FILM. HE SAID, "YOU'RE THE COMPOSER, YOU WRITE THE MUSIC FOR THE FILM, AND GIVE IT YOUR IMPRINT."

again, it wasn't just a straight thing, it was harmonized like you would never hear it. You and I could not whistle in harmony the way that sounds, it's impossible. It had to be done on keyboards because it's just so goofy. At this point we had samplers, and Pete Levin whistled in to a sampler, and then we were able to manipulate it. Otherwise, you'd never be able to hold those notes. Like in the main title, the whistle holds out for like 30 seconds. And you say, "How's this guy have enough breath?"

We had a real orchestra, as well as two really good keyboardists, Pete Levin and Steve Croes. And we had a lot of samples; we had whale sounds. The main title was so sparse, yet it still has a theme. It was sparse so you could still hear the sound effects of the cop putting his gear on.

DF: *It was a big montage.*

JC: Yeah, a big montage of him getting dressed, and you heard the squeaking of the leather. So the music was very spatial—it would have holes in it. You probably remember the prison scene...

DF: *Yeah, something really neat about that score is that the theme only comes in for the first two notes for most if it, but then once you actually find out who the Maniac Cop is, and his backstory, then it comes in with the full theme.*

that culture at all. It was bizarre. Somehow we put out the call that we were looking for some rappers to come audition. We were dubbing the film downtown, and these guys kept showing up, and they all had cellular phones and pagers—and this was before everyone had cellular phones and pagers. We got some rappers, and we actually found a couple really good ones. And two of my very good friends—Pete Levin, who worked out a lot of the arrangement of it, and a lyricist friend of mine in New York, named Wayne Lammers, just winged this rap thing—they listened to a bunch of rap and figured out this would be a cool way to end the movie.

DF: *In retrospect, Vigilante—the second film you and Bill did together—is the complete anomaly in your partnership. There are no horror elements; instead it's street action.*

JC: Right.

DF: *And the score is singular in that it's a rock score.*

JC: Yeah, although *Relentless* tinged on that; it had guitars. I was hired early on in *Vigilante*, and now we had MIDI equipment—instruments could actually speak to each other. I think Bill thought of that as sort of a western, and that's where the guitars came from. He thought it was like *Once Upon a Time in the West* in New York with street gangs.

There was also some poignant and some very scary stuff. There was a horror moment, where a lady's running through the laundry...

DF: *And the kid gets blown out the window.*

JC: Right. That was probably one of the best scenes of the film. Musically, I thought that was one of the best things I had done. It was very contemporary, almost bordering on Bernard Herrmann, with shrieky strings and very different music. I think we just used strings and electronics and guitar, no big brass section.

Dancing with the FX Devils

DF: *I think it's neat how sometimes you incorporate sound effects into the score. Such as in The Ambulance you had the ambulance siren in the main title; in Silver Bullet you had sampled wolf sounds; and in Missing in Action you had the machine guns and the helicopters.*

JC: I never thought about that—maybe it was subliminal. When they make these big action films, there's one composer, but there's maybe 30 sound effects guys. We were trying to do the timing notes for *Missing in Action*, and out in the hallway were all these guys, they were cutting machine guns—M-16's and Huey helicopters—and you could hardly hear anything through all the sound effects. I think it subliminally invaded my consciousness, because when I went home to write the music, I thought we could one-up the sound effects guys—we could start the film with their machine guns, but we'll sample them and put them into the music. So at the drumbreaks, instead of it being played by a drum, it would be played by an M-16. Or we had a couple that were played by mortars [laughs].

I couldn't believe the amount of music that had to be written in such a short time for *Missing in Action*. I had two-and-a-half weeks to do 91 minutes of music, and the first and last reels of the picture weren't even finished. I did the music in segments—in other words, I did the action bed with the strings, and then all the heroic stings and the melodies were all recorded separately, because we didn't know where that was going to be in the confines of the film.

This was before we had ProTools, so Jack Tillar, my music editor, would actually have strips on mag of "bad guy stings" for evil Vietcong, and then heroic stuff for the good Americans. We made up this multi-track thing of the beds, and then all of a sudden there'd be a bad guy, so we'd stick some bad trombones in it, then [sings heroic lick] heroic guys over here. But we never heard it all together until we went to the dub, because there was no way of playing it all at the same time.

When we dubbed that, I'd been up for about four days in a row, doing the music in New York. I came out here thinking, "Wow, we're all done," that the editor would cut it all together and make it work. But then we had three more days in the editing room because

they were still cutting the film, and they needed me to be there with Jack. So I went about a week without any sleep. The last day we went to the dub—and everybody's waiting around to see what we possibly could have come up with for 20 minutes of film which was uncut until that day—and we had this orchestral suite of bad guy/good guy stuff that sounded incredible when we heard it all together. I couldn't believe it. It was an interesting way to make film music. Not the best way, but out of necessity that's how we did it.

DF: *And how about Silver Bullet?*

JC: The wolves in *Silver Bullet* were actually recorded from a wolf farm in upstate New York. And the theme that developed came about after I analyzed the pattern that the wolves actually sang. I didn't just go to the piano and write it, but I heard the wolf go [wolf sound], and then another wolf went [another wolf sound]. And I kind of put that into a musical thing. Then it turned out to be a very Americana-ish sounding theme, but it came from the sound of wolves.

Blast from the Past

DF: *How did the new Maniac disc come about?*

JC: Some guys from Holland called and said, "Hey, we'd like to do a re-release of this," because they were really into the film. And we thought, "How good's this going to be? What's this going to be about?" I managed to keep a never-opened, really high-quality copy of the master. I sent it to them, and they converted it to 20-bit digital, then they made all these different formats—they made a red vinyl high-grade format, because a lot of audiophiles now believe that vinyl is the way to go.

DF: *That's what I was wondering—it took 17 years for Maniac to come out on CD, and now it comes out in three different formats! It seems like a little overkill.*

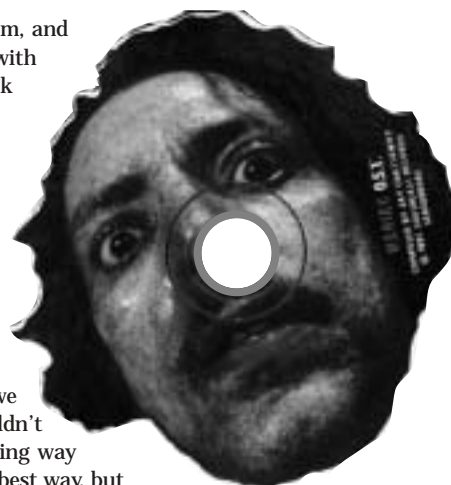
JC: I know, but I was so impressed with the sound quality that these guys did. There's like no noise on the disc—it sounded better than the original.

DF: *And most importantly, are there plans for any more reissues?*

JC: Well, they want to do one on *Vigilante* as well. We're trying to find where the masters might be.

DF: *Well, I certainly hope that project comes through, and that you and Bill work together again sometime soon.*

This article is dedicated to the late Joe "Maniac" Spinell.



Joe Spinell extends his nightmarish performance beyond the film with a truly horrific CD "face" on the recent *Maniac* release from SouthEast.



SCORE

REVIEWS
OF CURRENT
RELEASES
ON CD

RATINGS

Best	★★★★★
Really Good	★★★★
Average	★★★
Weak	★★
Worst	★

Lost in Space ★★★ 1/2

BRUCE BROUGHTON

TVT Soundtrax 8180-2

19 tracks - 67:59

Oh, the indignities of scoring the summer blockbuster, where the soundtracks are less a recreation of the movie experience than of the accompanying marketing strategy. *The Lost in Space* album consists of 28 min-



utes of Bruce Broughton's score and 38 minutes of techno concept songs (two of which are heard as source music coming from Penny Robinson's future CD player, the rest sampled over the film's lengthy end credits). Broughton's music was recorded in London (where re-use fees are paid up front for the entire score) and surely rates better than the scant-half-an-hour presented here. In a film which spared no expense (except in the lousy rendering of its precious CGI "blawrp" monkey), it's a little sad that the results of a crushing schedule for Broughton come to a measly 28 minutes.

As a film, *Lost in Space* depends too much on the nostalgic affection of grown-up fans of the series, although the tone is clearly geared to youngsters (with obnoxious '90s one-liners courtesy *Batman and Robin* screenwriter Akiva Goldsman). During the first half of the film,

the music sometimes seems at odds with Hopkins's sleek, heavy-metal look, and it's not until the less action-oriented back half that Broughton's (and indeed the movie's) intentions become clear: this is less a sci-fi action blockbuster and more a strangely dark yet Disneyesque exercise in family filmmaking. Given Broughton's track record on such family fare, his hiring on the film seems far more logical than previously thought. [See last issue for complete *LIS* scoring coverage.]

Broughton's approach is busy, thematic and complex. Some have complained about the lack of a unifying theme, which is mystifying since so many current scores tend to march out a bland and simpleminded title theme and repeat it ad nauseam, while Broughton subtly introduces a terrific 11-note melody and works it through the score in ingenious ways. At the other end of the composer's palette is his quirky, mildly agitated theme for Gary Oldman's Dr. Smith, in keeping with the approach John Williams took in his first-season scores for the original series. Broughton is almost guilty of too much subtlety when he insinuates this material into a climactic sequence in which the troublesome doctor is transformed into a cloaked, deformed monster (never before has the line "Never fear, Smith is here" carried such menace)—it took me six listens to pick it out.

Broughton blends dissonant, sci-fi-style effects seamlessly into an overall tone that is friendly and bright-eyed. The theme (at least as represented on the album) is equally elusive, presented in low-key fashion in the film's brief main title; with more fanfare during the exciting Jupiter launch

sequence (which sounds like one of Broughton's rousing western cues); and then only in moody, atmospheric variations until the climax of the film, where its hopeful progressions resolve the movie's father/son dysfunction plotline with a gorgeous major key orchestral rendering ("The Portal").

By the end, Broughton's score is so effective that it engenders affection both for the nostalgia of the original series, and the new movie's dysfunctional family thrust. Broughton saves his real fireworks for last, taking the theme through a thrilling, fugal series of variations with propulsive, staccato brass as the Jupiter 2 bullets through the center of a disintegrating planet. The final effect leaves the listener wanting more, since the complete presentation of the main "family" theme is so richly satisfying. —Jeff Bond

Species II ★★

EDWARD SHEARMUR

TVT Soundtrax 9040-2

11 tracks - 42:15

Species II opens with a nice collection of sound effects before breaking into a version of Goldsmith's *Alien* motif. From out of this backdrop of found objects comes the horn theme used early in the Hoth sequence in *The Empire Strikes Back*, followed by the *Journey to the Center of the Earth*/Batman theme, as well as one of James Horner's favorite drum riffs... While it is not always productive to review a score by describing what else it sounds like, *Species II* presents so little that is interesting on a musical level, there really isn't a better way.

Species II is a rehashed bug salad, effective on a generic level at best. Most of the cues come

off as agitated noise over a pedal point, with no substantial changes in terms of color, rhythm or harmony. Most of the tracks in *Species II* could be easily dissected into 60- or 90-second segments (in some cases even smaller) and rearranged at random without altering the musical effect. The vast majority of the cues are held together by either synth beats, harmonic drones, or plagiarized string ostinatos.

"Mating Season Begins" is a good example: it begins promisingly with a synthesized bass pulse in 11/8 with the final three-eighths silent in each measure. The effect is somewhat like that of a broken record player. Unfortunately, this effect grows tiresome after several bars, even with the addition of a moaning woodwind-like sound. Two minutes into the track, there is finally a new event, but by this time it is seen for what it is: simply a contrast to that which came directly before it. The electronic, orgasmic howling that follows is sonically interesting, but not musically so. The one exception to the suspense/action mood is the touching "Eve's theme," but this is uncomfortably close to Riggs's theme from *Lethal Weapon*, by Shearmur's mentor, Michael Kamen.

Like many action scores being written today, *Species II* borrows random moments from random scores, from Alan Silvestri-styled octatonic scales and brass crescendos (*Predator*), to Elliot Goldenthal moments (*Alien*), to Kamen-esque racing, scalar string patterns (*Die Hard*). Even the recent *Starship Troopers* by Basil Poledouris makes several guest appearances. The average movie-goer is likely to respond to this music; however, the soundtrack

connoisseur will feel no suspense—only nostalgia.

—Jesus Weinstein

The Butcher Boy ★★★★★

ELLIOT GOLDENTHAL

Edel America 003786EDL

15 tracks - 38:39

Few movie goers are likely to forget Neil Jordan's *The Butcher Boy*, a pitch black comedy/tragedy about a charmingly psychotic little Irish boy on a run of bad luck. The same can be said about Elliot Goldenthal's equally freakish score, just over 20 minutes of which are presented on this CD.

Listeners expecting bucolic Irish adagios, à la Goldenthal's score for Jordan's *Michael Collins*, are likely to be left a bit shocked. The composer's responsibility was to find a way to portray the horror, sorrow, quirky humor, and all-out weirdness of this story. His clever conceit is never to use just one musical voice to do so. The score is a schizoid delight, driving together elements of Irish folk music, neoclassical delicacy, bubble gum rock, Wagnerian drama, electronic loops, be-bop jazz, onomatopoeic grunting, synth effects, and even some Beethoven, Schubert, and the traditional "Greensleeves" for good measure. It never pretends to coalesce into some sort of whole, nor does it seek to illuminate through contrasts. It's more of a musical form of channel-surfing through the life of a kid whose head isn't on quite straight.

The disc opens with "The Francie Brady Show," a sarcastically up-beat rock tune complete with a honking baritone sax belting out Goldenthal's version of the traditional "The Butcher Boy" melody. In the film, this tune includes female back-up singers cooing, "Ooh, the Butcher Boy!" though for some reason they've been excised from the disc. Mark Bennett's trumpet playing adds nicely in tracks like "Tune for Da," two versions of which are presented. Here Goldenthal is in full expressive mode, with just enough purposeful

schmaltz (i.e. the accordion runs) to keep a sneering edge. Beethoven gets a wicked tweaking in "Pig Fur Elise," which arranges the classic piano work for pizzicato strings before bleating saxes take over. Even more interesting is the sampled sax loops and mean walking bass line into which the cue dissolves.

And we're just scratching the surface here: Included in other tracks is some tricky dobro and hammer dulcimer playing, drunken circus music, primitivistic drumming, and hilariously over-earnest choral punctuations. Even some of the folk tunes and standards included on the CD are unobtrusive to the score's bizarreness, especially Santo & Jonny's reading of Kurt Weill's "Mack the Knife." This is the kind of film Elliot Goldenthal is meant to score, and this is the kind of album on which it's meant to be presented. —Doug Adams

Mercury Rising ★★★★★

JOHN BARRY

Varèse Sarabande VSD-5925

12 tracks - 34:09

John Barry's compelling film score for *Mercury Rising* is going to both satisfy and disappoint his loyal following. On the one hand, it's one of the few redeeming traits of the nitwit movie, in which the National Security Agency kills dozens of people in Chicago chasing an autistic child who unexpectedly cracks its supersecret code. Barry uplifts the action by refusing to employ shoot-'em-up music-effects, instead adding fear, compassion, character identification and commentary to moments of cheap violence and conflict.

For example, in the first scene, Bruce Willis fails to avert a SWAT team's deadly assault on bank-robbing militiamen who have brought their children along for the heist. The kids die in the barrage. Barry paints Willis's emotional conflict, not the shower of bullets, thus

establishing the character not as just another cardboard tough cop, but the caring, burnt-out and bitter FBI agent that he is. The cues of autistic ten-year-old Simon are marked by a simplistic child's theme carried by Barry's trademark piano, flute and string ensemble.

The problem is we have heard it all before—many times. The structure, instrumentation, meter and thematic vocabulary is the same as used in a dozen other recent Barry scores. *Swept from the Sea*, *Across the Sea of Time*, *Scarlet Letter*, take your pick—where does one begin and the other leave off? "Simon's Theme" is interchangeable with many other Barry love themes. And when the dark stuff comes, as in "Meeting with Kudrow," it's *Thunderball* outtakes and spin-offs. Indeed, in the next cue, "The Train Search," you actually hear a few notes from a James Bond theme.

Still, there are several wonderful departures from Barry-as-usual. In "The Puzzle," Barry inserts repetitive percussive piano notes reminiscent of *Jagged Edge*. It makes us feel the bewildered genius of Simon as he unwittingly cracks the NSA code. Another fine cue, "The Train Search," tops off

to a musical commentary of introspection when the villain finally gets his. That violent denouement could have been crescendo pyrotechnics in any other composer's hand, but not Barry's. —Edwin Black

After Barry injured himself in a fall towards the end of recording his score, Carter Burwell was brought in to provide additional music; Varèse's CD does not include any of Burwell's tracks.

Moby Dick ★★★★★1/2

CHRISTOPHER GORDON

Varèse Sarabande VSD-5921

41 tracks - 73:24

I've always been partial to the maligned '50s John Huston version of *Moby Dick*, so Franc Roddam's new 4-hour television take on the subject was slow-going, although it's probably a better adaptation of the book than Huston's version. Let's just say that Henry Thomas is no Richard Basehart. It was good to see Gregory Peck in the pulp playing the role Orson Welles took in the Huston movie, though. The film's digital effects were another tough nut to swallow, never quite capturing the awe and menace of the old-fashioned miniature and mechanical effects of the earlier movie.

One element that worked



with a compassionate sax solo, conveying Willis's fatherly instinct toward Simon.

Best is "Simon on the Edge," when Barry returns to the swaggering, jazzy brass of his Bond films with new expressions, new energy, and new fanfare. However brief, Barry allows his violins and xylophone to struggle against a cacophony of horns as would befit a violent, climactic rooftop scene. The excitement dissolves

just fine was Christopher Gordon's full-bore 19th century-style score, which is a lot closer in spirit to Philip Sainton's score for the Huston version than you'd expect (Sainton's score has been re-recorded for release on Marco Polo). It has the same style of optimistic, open-air nautical theme for Ishmael's journey, and a bustling, surprisingly complex and motivic approach (continued on page 42)

Upcoming Film Assignments (continued from page 11)

Laurence Rosenthal *Echo of Thunder* (Hallmark telefilm).
 Craig Safan *Splitsville* (comedy).
 Ryuichi Sakamoto *Snake Eyes* (Nicolas Cage, d. Brian De Palma).
 Lalo Schiffrin *Something to Believe In* (love story), *Tango, Rush Hour* (d. Brett Ratner, Jackie Chan).
 Gaili Schoen *Dejà Vu* (independent).
 John Scott *Swiss Family Robinson*.
 Marc Shaiman *The Out of Towners, A Small Miracle, Patch Adams* (Robin Williams).
 Theodore Shapiro *Safe Men* (d. John Hamburg), *Six Ways to Sunday* (Debbie Harry, Isaac Hayes).
 Edward Shearmur *The Governess*.
 Howard Shore *XistenZe* (d. David Cronenberg), *Chinese Coffee* (d. Al Pacino).
 Lawrence Shragge *Frontline* (Showtime).
 Rick Silanskas *Hoover* (d. Rick Pamplan, Ernest Borgnine, about J. Edgar Hoover).
 Alan Silvestri *Holy Man* (comedy), *The Parent Trap*.
 Marty Simon *Captured*.
 Mike Slamer/Rich McHugh *Shark in a Bottle*.
 Michael Small *Elements* (Rob Morrow), *Poodle Springs* (d. Bob Rafelson).
 Neil Smolar *The Silent Cradle, Harper's Ferry, Treasure Island, A Question of Privilege, Tour the Promised Land* (documentary), *The Viking Saga* (documentary).
 Mark Snow *Disturbing Behavior*.
 Darren Solomon *Lesser Prophets* (John Turturro).
 Mark Suozzo *The Last Days of Disco* (d. Whit Stillman).
 Stephen James Taylor *Why Do Fools Fall in Love?*
 Ernest Troost *One Man's Hero* (Tom Berenger).
 Tim Truman *Boogie Boy*.
 Jonathan Tunick *The Fantastics* (based on Broadway show, d. Michael Ritchie).
 Steve Tyrell *Twenty Dates*.
 Nerida Tyson-Chew *Fern Gully 2*.
 C.J. Vanston *Almost Heroes*.
 Mervyn Warren *The Kiss* (Jersey Films, Danny Devito/Queen Latifah).
 Wendy and Lisa *Hav Plenty* (independent).
 Alan Williams *Princess and the Pea* (animated, song and score with lyrics by David Pomeranz), *Angels in the Attic*.
 John Williams *Saving Private Ryan* (Spielberg), *Geisha* (Spielberg).
 Debbie Wiseman *Tom's Midnight Garden*.
 Peter Wolf *Widows* (German, animated).
 Christopher Young *Judas Kiss* (Emma Thompson), *Entrapment* (Sean Connery).
 Hans Zimmer *Prince of Egypt* (Dreamworks, animated musical), *The Thin Red Line* (d. Terrence Mallick).

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Dimitri Tiomkin: A Portrait

by Christopher Palmer, T.E. Books (out of print!) This 1984 book by the late Christopher Palmer is the authoritative study of legendary composer Dimitri Tiomkin (1894-1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale—when they're gone, they're gone! The book is hardback, 144 pp., and divided into three sections: a biography, overview of Tiomkin in an historical perspective, and specific coverage of his major landmarks (*Last Horizon, High Noon*, the Hitchcock films, *Giant, 55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! **\$24.95**



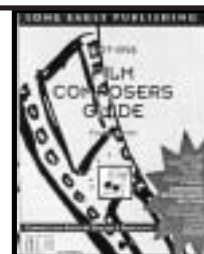
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BACK ISSUES

Volume One, 1993-96

Issues are 24 pp. unless noted. Most 1993 editions are xeroxes only

*#30/31, February/March '93, 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang: the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

#32, April '93, 16 pp. Temp-tracking *Matinee*, SPFM '93 Conference Report, angry *Star Trek* music editorial.

*#33, May '93, 12 pp. Book reviews, classical/film connection.

*#34, June '93, 16 pp. Goldsmith SPFM award dinner: orchestrators & what they do, *Lost in Space*, recycled Hermann; spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

*#35, July '93, 16 pp. Tribute to David Kraft: John Beat Pt. 1: scores vs. songs, Hermann Christmas operas: Film Composers Dictionary. #36/37, August/September '93, 40 pp. Bernstein, Bob Townson (Varèse), Richard Kraft & Nick Redman Pt. 1, John Beat Pt. 2: reviews of CAM CDs; collector interest articles, classic corner, fantasy film scores of Elmer Bernstein. #38, October '93, 16 pp. John Debnay (*seaQuest DSV*), Kraft & Redman Pt. 2.

*#39, Nov. '93, 16 pp. Kraft & Redman Pt. 3, Fox CDs, *Nightmare Before Christmas* and *Bride of Frankenstein* reviews.

*#40, Dec. '93, 16 pp. Kraft & Redman Pt. 4; Re-recording *The Magnificent Seven* for Koch.

*#41/42/43, January/February/March '94, 48 pp. Elliot Goldenthal, James Newton Howard,

Kitaro & Randy Miller (*Heaven & Earth*), Rachel Portman, Ken Darby; *Star Wars* trivia/cue sheets; sexy album covers; music for westerns; '93 in review.

*#44, April '94 Joel McNeely, Poledouris (*On Deadly Ground*); SPFM Morricone tribute & photos; lots of reviews.

#45, May '94 Randy Newman (*Maverick*), Graeme Revell (*The Crow*); Goldsmith in concert; in-depth reviews: *The Magnificent Seven* and *Schindler's List*; Instant Liner Notes, book reviews.

#46/47, June/July '94 Patrick Doyle, Newton Howard (*Wyatt Earp*), John Morgan (restoring Hans Salter scores); Tribute to Henry Mancini; Michael Nyman music for films, collectible CDs.

*#48, August '94 Mark Mancina (*Speed*); Chuck Cirino & Peter Rotter; Richard Kraft: advice for aspiring composers; classical music in films; new CAM CDs; Cinerama LPs; bestselling CDs. #49, September '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, October '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schiffrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, November '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Wes Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat, Star Trek* promos.

#52, December '94 Eric Serra, Marc Shaiman

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Limited availability courtesy Warner Home Video! This is the classic Jerry Fielding score, in brilliant stereo, to the 1969 Sam Peckinpah western. The 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion only with the 1997 laserdisc of the film; FSM has obtained a limited number of discs to be sold exclusively through the magazine. **\$19.95**

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We want to thank our readers for the overwhelming enthusiasm shown for our "Silver Age Classics" series. The next and second CD will be offered with the July issue, featuring two

complete John Williams scores on one disc. What will they be? Find out next month! Composers for future releases: Leonard Rosenman, and another by Jerry Goldsmith.

Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPMF Conference Pt. 1, *StarGate* liner notes, Shostakovich Anonymous.

#53/54, January/February '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, March/April

'95 Poledouris (*The*

Jungle Book), Silvestri

(*The Quick and the*

Dead), Joe Lo Duca (*Evil*

Dead), Oscar & Music

Pt. 2, Recordman's

Diary, SPMF Conference

Report Pt. 2.

#57, May '95 Goldsmith

in concert, Bruce

Broughton on *Young*

Sherlock Holmes, Miles

Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, June '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

#59/60, July/Aug. '95, 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

#61, September '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, October '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varese Sarabande), Ten Most Influential Scores, Goldsmith documentary reviewed.

#63, November '95 James Bond Special Issue! John

Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

#64, December '95 Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.

#65/66/67, January/February/March '96, 48 pp. T. Newman, Toru Takemitsu, *Robotech*, *Star Trek*, Ten Influential Composers: Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, April '96 David Shire's *The Taking of Pelham One Two Three*: Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*, John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, June '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, TV's Biggest Hits book review.

#71, July '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie column.

#72, August '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, September '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter; Monstrous Movie Music: Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, October '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

#75, November '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

#76, December '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

Volume Two, 1997

Jan. starts new color cover format! Issues 32-48 pp.

*Vol. 2, No. 1, Jan./Feb. '97 *Star Wars* issue: Williams interview, behind the Special Edition CDs, commentary, cue editing minutia/trivia, more. Also: Bond's review column.

Vol. 2, No. 2, Mar./Apr. '97 Alf Clausen: *The Simpsons* (big interview); promotional CDs; Congress in Valencia; Readers Poll '96 & Andy's picks; Bender's Into the Dark Pool Pt. 2

Vol. 2, No. 3, May '97 Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist*, *Mars Attacks!*, *Rosewood*, more; Lukas's & Bond's review columns.

Vol. 2, No. 4, June '97 Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian

May, *The Fifth Element* reviewed.

Vol. 2, No. 5, July '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air*, *Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash*, *Last World*.

Vol. 2, No. 6, August '97 Schiffrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, September '97 Zimmer vs. FSM (big interview, Peacemaker cover), Marco Beltrami

(*Scream*, *Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Benders: Film Music as Fine Art, Recordman.

Vol. 2, No. 8, October '97 Poledouris (*Starship Troopers*), Shore (*Cop Land*, *The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, November/December '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

Volume Three, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, January '98 Williams Buyer's Guide Pt. 1 (*Star Wars* to *Armistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

Vol. 3, No. 2, February '98 Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers* to *Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on Varese, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, March/April '98 *Titanic*/Horner essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3: Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

* Photocopies only



(continued from page 39)
to much of the underscore that almost puts this in a class with Lee Holdridge's in-your-face *Into Thin Air* TV movie of last year, although ultimately it's not as memorable. It's an indication of how much more experimental (and ultimately effective) current TV-movie scores are allowed to be than their hide-bound theatrical equivalents: somehow I suspect that a theatrical score for a big, period nautical epic these days would wind up sounding like, oh, I don't know... Enya, maybe?

While Gordon gets plenty of mileage out of his 19th century style, he's not shy about working in modernistic effects, notably the percussive, tribalistic music for Queequeg, the dissonances in "Bad Magic" and "Jonah and the Whale," and the John Adams-style minimalistic string writing that characterizes "St. Elmo's Fire" in the film. The music is also well-performed, and since it was recorded in Australia where the film was made, Varèse gives us a full 74 minutes, plus liner notes by Roddam. And who wouldn't love an album with a track called "Ye Hairy-Hearted Ghouls"?

—Jeff Bond

The Object of My Affection

★★★ GEORGE FENTON
Pangea 61868-10027-2/
17 tracks - 36:58

The flip side of George Fenton's lush, elegiac compositional style (*The Crucible*, *Dangerous Beauty*) is *The Object of My Affection*, for *Crucible* director Nicholas Hynter's newest film. Fenton's talents lie in his ability to write stirring, beautiful melodies, and to match these with lovely, textural orchestration (with his frequent collaborator Jeff Atmajian, joined on this particular score with Simon Chamberlain).

After the combination of jarring ethnic instrumentation and lushly Romantic passages in *The Crucible*, *The Object of My Affection* seems almost watered-down, with arrangements for

small ensembles. In this day of song-inundation, the disc's presentation of two versions of the Brown/Freed standby "You Were Meant for Me" provides surprisingly little contrast with Fenton's unobtrusive instrumentals; Fenton even skillfully incorporates the song's melody into "The Dance Class."

The remainder of the score on disc (under 30 minutes) is nice but passes without leaving much of an impact; repeated small-ensemble cues ("Jolie Calls/Off to the Hamptons," "Home from the Hamptons") offer little in the way of thematic or orchestral development. Hynter's film, however, is a shallow and hesitant exercise in asking questions without bothering to answer them, and it could be argued that Fenton has pretty much gotten this down in his music.

Fenton's skills are still evident: the title cue presents a lovely introduction to his main theme, and tracks such as "Nina's News" and "George Moves Out" serve up mournful arrangements of the theme. But

more often than not, Fenton's cues end just when they start getting interesting. *The Object of My Affection* suffers as a lightweight romantic-comedy score that, like the film, cuts off before it can really get started.

—Jason Comerford

Lolita ★★★★★

ENNIO MORRICONE
Milan 74321 52318-2 (Europe)
21 tracks - 61:28

You may have heard about director Adrian Lyne's new film version of the classic Vladimir Nabokov novel *Lolita*: Made for more than \$50 million, no American distributor will pick it up. Studio executives say it's because the film simply isn't good enough. Lyne, and many critics, say it's because of the subject matter and Hollywood's cowardice. The novel tells the tragic, darkly comic story of a man in love with a 12-year-old girl and was at first banned; it has since been recognized as a classic. Lyne's film, however, may never be released in the United States.

Scoring the film is the leg-

endary Ennio Morricone. This latest opus finds the venerated composer in a tender, melancholic mood, writing for piano and muted strings. The opening cue, "Lolita," sets the tone for what is to come: Emerging out of the silence, we hear a gently sad piece that features an ethereal synthesizer over slowly building strings and piano, which provides the rhythm. The synthesizer no doubt takes the place of Morricone's wordless soprano, which would have been beautiful, but might have caused the audience to identify it with the Lolita character.

The cues for Quilty, the ostensible villain of the film, are two of the more remarkable. The first, "Requiescant," written for Quilty's death at the hands of Humbert (nothing is really being spoiled by telling this) is a marvelously dissonant choral piece using a children's choir, manipulated electronically. Quilty's theme, titled simply "Quilty," uses a variety of



Smooth as Hardboiled Velvet

Noir Sounds from Today and Yesterday

Reviews by John Bender

Crime Jazz - Music in the First Degree ★★★★★ 1/2

Rhino R2 72912/DRC1 1669
18 tracks - 55:32

Crime Jazz - Music in the Second Degree ★★★★★ 1/2

Rhino R2 72913/DRC1 1622
18 tracks - 44:02

Crime jazz says it all. A lot of criminals live the life they do because they're addicted to the rush of being anti-establishment; breaking the law gets the heart pounding and the blood racing. So does this music. This two-volume set, organized by the late Warren Kolodny, gets launched with Leith Stevens's bad-to-the-bone musical interpretation of 85 mph on a Harley, his main title track for Brando's *The Wild One*. It's followed by the work that set the standard for American film jazz of the late '50s and early '60s, Elmer

Bernstein's *The Man with the Golden Arm*, "Frankie Machine." Bernstein's theme is an epic and uniquely ceremonial metaphor for the relentless brutality that addiction and corruption contribute to the urban environment.

Other masterworks on volume one are Bernstein's theme for *Johnny Staccato* (TV), *Touch of Evil* (Mancini working for Orson Welles), "The Street" (Bernstein doing a damn good job of trying to top his own *Golden Arm* with the title track for *The Sweet Smell of Success*; when I first saw this film I kept thinking "My god, the music—the music!"), *Richard Diamond* (with this TV theme, Pete Rugolo won the "hard-case award" for nothing but fists, firearms and floozies—think of it as music for the only P.I. who can kick Peter

Gunn's ass), "Riff Blues"—the *Mike Hammer* theme (probably the most nostalgic of all these pieces, the track really captures the flavor of slow sleazy pleasures circa 1959) and *M Squad* (if Barry's Bond theme is the final word on international spies, then Count Basie's title track for the late great TV series must be the final word on city beat detectives—Lee Marvin's Lieutenant Ballinger is Dirty Harry's genre-father).

Volume Two, *Music in the Second Degree*, is slightly different in that the focus isn't as tight; unlike volume one there are several tracks from films that stray far afield from the noir format. Mancini's great main theme for *Arabesque*, for example, can hardly be forced into any hole shaped to accommo-

instruments to paint a stunning, dissonant picture of the character. Its alternating between the melodic and the dissonant goes far to illustrate the contradictions in the character; Quilty is evil and ominous, but also tragic.

The final two cues tie things up nicely. "Ladies and Gentlemen of the Jury" deviates somewhat from what has come before, as the vaguely open melody introduced earlier seems to have reached a resolution, echoing what has taken place within the story. The end titles, "Lolita (Finale)," is much like the opening cue, but features a persistent low drum beat. This gives the ethereal nature of the piece a more solid base, cementing in our minds the tragedy just witnessed.

Also on the soundtrack album are seven pop songs of the film's period, the 1940s. Featuring such artists as Vera Lynn, Ella Fitzgerald and Artie Shaw, the pieces on one hand provide a cheerfully ironic counterpoint to the sadness of Morricone's cues.

On the other hand, they disrupt the listening experience. I would have preferred them grouped together at the end, or at least pared down to three or four in number.

Overall, this is a beautiful effort from Morricone. Fans of the maestro should find the disc well worth seeking out; Milan will release a U.S. edition later this year.

—Jeff Wilson

The Proposition ★★½

STEPHEN ENDELMAN

Philips 289 462 504-2

17 tracks - 41:50

William Hurt has had a troubling spring: first he starred in the fascinating but audience-loathed *Dark City*, then the mildly successful but critically-loathed *Lost in Space*,



and finally the audience-ignored and critically dismissed *The Proposition*, which sounded great when composer Stephen Endelman described it [see "Downbeat," Vol. 3, No. 3], but apparently turned out as an overheated and preposterous

soap opera.

At least Endelman approached the project with the required gravity, composing a memorable theme that will remind some of Patrick Doyle, others of Carter Burwell's theme to *Miller's Crossing*. The melody becomes a strong, inevitable presence throughout the score, reasserting itself in varying ways—at once wistful, sweeping, prideful and goading. There's also plenty of motivic

material performed by harp, woodwinds and strings, making this a score that's constantly in there pitching even when the movie's histrionics obviate its chances of affecting the audience. It's certainly one of the more listenable albums to arise out of this sort of period piece in recent years.

—Jeff Bond

Conan ★½

CHARLES FOX

Sonic Images SID-8801

19 tracks - 71:31

Charles Fox is a veteran film composer who's been working since the late '60s on films like *Barbarella* and *Foul Play*. When it comes to *Conan the Barbarian*, however, he's no Basil Poledouris. *Conan* is a typical Sonic Images album in that it consists of 71 minutes of blaring synthesizer music. It's less annoying than most because Fox at least knows how to write a tune, although his melodies are so buried in layers of synthetic drones that it's difficult to make them out. This might be a terrific set of scores had any of it been

date crime jazz. The 1966 film is a flippant American response to the Bond phenomenon and it prompted Mancini to write his only score that observably bears some reference to the Barry sound. The same could be said of Lalo Schifrin's efforts for *The Liquidator*, ("The Killer") a way-cool soundtrack that only looks like Barry at front and back where the main title is performed by Shirley Bassey doing her patented "larger-than-life and outraged!" *Goldfinger* schtick. There are two cuts by Alex North, "French Quarter" from *A Streetcar Named Desire*, and a similar cue from *The Rose Tattoo*. Both reek of genius. For more benefic stuff look for "Danube Incident" (Schifrin), "Hammer Blow" (Kahn and Lenard) and *Mr. Lucky* (Mancini), which is one of the most pleasing slices of blue-blooded seduction ever put to vinyl or plastic. Having it slide through the headphones is like getting a back rub from

Michelle Pfeiffer.

This World, Then the Fireworks

★★★ ½

PETE RUGOLO

Varèse Sarabande VSD-5860

19 tracks - 50:32

Many years ago, while sipping from Pete Rugolo's creative tape, I picked up another clue from the arts that racism couldn't be anything but a sack of crap. Rugolo's pungent jazz (he wrote the original *Fugitive* TV theme) hit me in the veins; jungle heat and savanna sun spiced my sweat as I spent those hours in my little white boy's room playing his records. The Amish aren't stupid—music *does* have the power to provoke elemental excitement. I felt it, and realized that if a middle-aged Italian-American composer/arranger could fire up a German-Angle American boy with his band's burning concoctions then there couldn't be any such thing as "black is all about rhythm and blues" and "white is all about

melody and strings."

Listening to *This World, Then the Fireworks* put me right back in the middle of that funky heat. It is music that reminds me that the jungle sleeps just below my pale skin (while down the street some classically trained black woman could be drafting a perfectly fine Chopinesque polonaise). Film noir painted America's big cities as concrete jungles, dark and damp like a rain forest, with men in trenchcoats as the deadly predators hiding in the shadows. *This World, Then the Fireworks* should fit that bill since it's based on a story by Jim Thompson, a talented author of hard-boiled crime fiction for intellectuals.

The film appears to be a flashback to classic film noir, but it's a 1997 flick and Rugolo's score has more happening than was typical of similar scores from the '40s and '50s. There are stone solid jazz sessions like "Tutti Minor Blues," and one particularly primeval sizzler called

"Knockout" that could even get Barney the purple dinosaur to start thinking about hanging out with *big girls*. "Two Sisters and a Trumpet" simply swings. Also on display are a number of cues which call to mind Fred Katz's minimalist and nearly atonal "circuit board" weirdness, stuff Corman used for his original 1959 *Little Shop of Horrors*.

A major highlight of this disc is the inclusion of two mid-'50s torch ballads performed by the great Chet Baker. There will never be a vocalist like him again. This world-class trumpet player, who was probably murdered in an Amsterdam hotel room in 1988, had a smooth and delicate voice, almost feminine. His version of "My Funny Valentine," on the *Sharky's Machine* soundtrack LP, is unearthly in its hypnotic perfection. I don't know where *This World* disappeared to, but it's wonderful to have Pete Rugolo back and doing what he does best: thriller jazz.

transcribed for live players, but as heard here, the ear is literally crushed by the mixture of electronic elements so that following any one melodic line is like trying to hold onto an individual in a vat full of eels. The show's main title music is almost four minutes in length, which must be some sort of world record; let's hope we don't get a four-minute opening narration every week. (As for the new Conan, he's such a Teutonic mutation that he actually manages to make Arnold Schwarzenegger look like a regular guy.)

Fox's experience in scoring comedy comes through in a few playful passages (such as the opening of "Beastman's Lair"), and there's an honest attempt to write for synthesizers in a way that duplicates the layout of an orchestra. But the result sounds like somebody's hastily assembled synth demo for a period adventure rather than the actual score. There's just nothing to sink your teeth in here despite an obvious ambition towards an epic sword and sorcery feel. How about spending a buck or two and buying Fox a real orchestra?

—Jeff Bond

Dark City ★★★

TREVOR JONES
TVT Soundtrax 8160-2
14 tracks - 60:18

Soundtrack albums that feature pop songs are the bane of collectors: They necessarily shortchange the underscore music, and since many movies that load songs into the formula don't bother to play them out until the end credits, they can't contribute to any fond remembrances of the movie experience.

The perfect case in point is TVT's aforementioned *Lost in Space* album. However, the same label's *Dark City* is a happy exception. The weak links are the two songs that actually have something to do with the movie: "Sway" and "The Night Has a Thousand Eyes," performed by singer Anita Kelsey, who provides a bad vocal match for Jennifer

Connelly (playing the requisite noir torch singer). Connelly's singing scenes (mercifully brief though they are) provoke little more than snickers in a film that's otherwise successful in establishing its off-center dreamland mood.

Much better is a canny and atmospheric collection of four songs informed by the post-punk British New Wave style of the early to mid-'80s, an era which provided the roots of vampire chic with groups like Siouxsie and the Banshees, the Cocteau Twins, and Echo and the Bunnymen. The latter group is represented here with the song "Just a Touch Away," with a sinuous underlying string theme and Ian McCulloch's David Bowie-like vocal (a quality also adopted by Gary Numan in "Dark" and numerous other New Wave vocalists). Even Hughes Hall's "Sleep Now," with its layers of sound effects built into the song's industrial rhythms, makes for sleek atmospheric listening and works perfectly with the movie's baroque, music video-style imagery.

Theoretically, so should Trevor Jones's big, dark and busy orchestral score, but its action-oriented approach was ultimately too conventional for Alex Proyas's sometimes mind-blowing sci-fi exercise. Since the Michael Keaton psychopath thriller *Extreme Measures* and *Dark City* were both delayed so long, it's unclear which Jones wrote first, but each clearly bears the influence of the other. However, while the bustling, propulsive textures of *Extreme Measures* elevated that score beyond the usual synth-drumming thriller approach, the same techniques reduce *Dark City*'s flights of fancy to mundane action fodder. When the alien "Strangers" rebuild the mysterious city to their own specifications each night ("The Strangers Are Tuning"), Jones attacks the sequence with the hammering brass rhythms of Holst's "Mars, Bringer of War"—putting across the idea of immense power, but little else. Likewise, Jones's approach

to the film's pseudo-romantic "relationship" scenes just evoke the nostalgic sentimentality that is the surface veneer of such sequences.

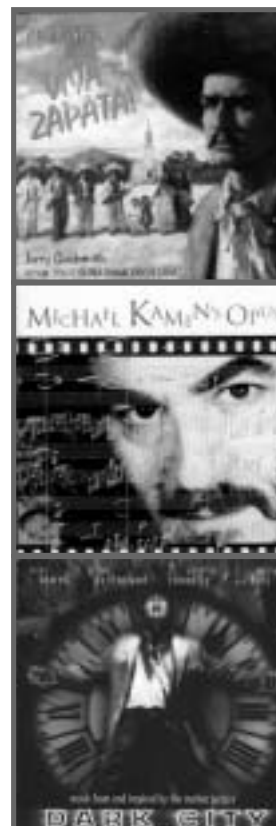
The result tends to spotlight the film's weaknesses (the clichés of the noir and action genres) without lending support to its strengths (Proyas's eerie and unsettling visuals and the film's deliriously imaginative conception). It fails to adequately characterize the Strangers, the telepathic "tuning" power or the existential nature of the setting. On its own, the 37 minutes of score excerpted on the album plays fairly well, with a spectacular 12-minute climactic cue (marred by some unforgivable distortion) that takes the listener through the dynamic "tuning" battle between the film's telekinetic hero and the alien Strangers and his triumphant reconstruction of the Dark City into a sunlit paradise along the shores of "Shell Beach."

Dark City's failure to find an audience is tragic, but probably inevitable, since the entire construction of the film denies any investment in the film's characters, and the actors necessarily have to behave almost as if they're not occupying the same space as one another. It would have taken a remarkable score to bind the elements of this unusual brew together. Unfortunately, this wasn't it.

—Jeff Bond

Viva Zapata! ★★★★★

ALEX NORTH
Varèse Sarabande VSD-5900
14 tracks - 31:58



Alex North is as such a misunderstood commodity that many are probably unaware that he ever scored a western (or anything other than *A Streetcar Named Desire* and *Spartacus*). His *Cheyenne Autumn* has long been one of the most original and powerfully dramatic works in the genre, and *Viva Zapata!*, while not matching that work in length, is similar in the way it blends an ethnogeographical flavor with the kind of emotional, modernistic writing North brought to

his epics like *Spartacus* and *Cleopatra*. The two westerns in particular seem closely related to *Spartacus* because all three cover the struggle for freedom by the oppressed, expressed on an epic and often brutal canvas. *Viva Zapata!* doesn't contain the martial stridency of *Spartacus* or the stoic dignity of *Cheyenne Autumn*, speaking instead through the gentle optimism of traditional Mexican melodies. But all three erupt with North's full-blooded orchestral writing and bellicose rhythms.

"Zapata" is a driven introduction for Marlon Brando's character, in the style of some of the percussive travel sequences from *Spartacus* with its wild xylophone and flute figures and powerful, odd-metered rhythms. "Gathering Forces" (a piece conductor Jerry Goldsmith frequently puts into his concert repertory) is a textbook example of the differences between how scores used to work in films and how they work today: North was able to mix the exciting rhythms we associate with action music with dramatic development so that his music actually said something other than "this scene is supposed to be exciting." "Huerta" has

some of the same effect, blending unexpected dissonances and stretching out jagged motifs through the piece to add to the unfolding drama; the final moments of the cue parallel the prelude to the storming of the Roman military camp by the slaves in *Spartacus*.

While this is an enjoyable album and it's wonderful to hear the complete North score in any form, this newly performed *Viva Zapata!* suffers from some of the pitfalls of Varèse's approach to recording the Royal Scottish National Orchestra. Although it's not as distant-sounding as *Patton*, there's still a sense that we're really not hearing everything; that we're witnessing a concert performance rather than an actual film score. The performances don't have the snap and power of Goldsmith's recording of *2001* or the intimacy of *Who's Afraid of Virginia Woolf?*, both of which superbly recreated North's original sound, which is so sharp-edged and dynamic that it requires a more focused recording set-up.

The bottom line is that these are great recordings to have, but they shouldn't supplant the originals—let's hope someone puts out North's recording of *Viva Zapata!* someday soon.

—Jeff Bond

Michael Kamen's Opus ★★½
MICHAEL KAMEN
London 289 458 912-2
12 tracks - 48:45

We've been flooded with composer retrospectives of late, and certainly Michael Kamen has scored enough movies to warrant his own album of film themes. Thus, here comes yet another trip down memory lane, with, thankfully, Kamen himself at the podium. The result is a well-chosen, straightforward collection of newly recorded tracks from Kamen's most renowned scores, nicely packaged with notes from the composer (à la Elfman's *Music from a Darkened Theater*). Die-hard (excuse the pun) Kamen completists won't find a lot of unreleased, bone-crunching action

music, but it all provides a smooth, cohesive listening experience.

This *Opus* opens with five selections from Kamen's best-known scores: the "Overture" and lovely "Maid Marian at the Waterfall" from *Robin Hood*; *Prince of Thieves* are given a faithful rendering by the Seattle Symphony Orchestra; "Rowena" from *Mr. Holland's Opus* is an enchanting, flowing piece along the lines of the Maid Marian music; "Dona Ana" reflects both the yearning strings and jaunty playfulness of Kamen's terrific score from *Don Juan De Marco*; and "You're the One," the love theme from *Circle of Friends*, is performed in a beautiful new arrangement featuring Kamen himself on piano.

From there, the album ventures into selections from Kamen's earlier efforts: The atmospheric "Marooned" from the Aidan Quinn-starrer *Crusoe*, the rousing "There Can Be Only One" training montage from *Highlander*, and "Magic City" from Kamen's first feature score, the 1976 Sean Connery film *The Next Man*. These offer a dramatic contrast to the serene compositions that preceded them; *Crusoe* in particular has an exotic setting which affords Kamen the chance at utilizing more colorful orchestrations.

Also sandwiched in the disc's back-end is a track from last year's *The Winter Guest*, "Stromness," featuring a theme composed by Kamen for the third movement of his Saxophone Concerto, here with Hugh Seenan's horn filling in for David Sanborn's sax. A brief non-action cue from *Die Hard* (under two minutes) precedes a lengthy selection from the 1986 Martin Campbell made-for-British-TV film *Edge of Darkness*, for which Kamen collaborated with guitarist Eric Clapton. Tomoyasu Hotel subs for Clapton here, and the mix of orchestra and electric guitar recalls Kamen's work on the *Lethal Weapon* films—none of which, surprisingly, is represented on the album. It all concludes

with Kate Bush performing "Brazil," which, despite having been written by Ary Baroso, fits within the context of a composer compilation due to Kamen's sublime arrangement of the theme throughout Terry Gilliam's 1985 fantasy.

The Seattle Symphony does a good reading of Kamen's themes, with the *Circle of Friends* and *Winter Guest* selections having been recorded with the London Metropolitan Orchestra. Packaging is colorful, featuring stills from several of the films, and the running time is just long enough to take in during one sitting. While some listeners will be disappointed by the lack of car/plane/truck/boat chases, there should be enough to make this *Opus* appeal to almost everyone. —Andy Dursin

The Newton Boys ★★★

BAD LIVERS,
EDWARD D. BARNES
Epic Soundtrax EK 69182
16 tracks - 59:38

Richard "Slacker" Linklater's foray into mainstream filmmaking was a box-office dud this past March, despite starring a group of "hot" young actors (Matthew McConaughey, Ethan Hawke, Skeet Ulrich) and a friendly PG-13 rating. Critics didn't much care for *The Newton Boys* either, citing anachronisms in the film's 1920s setting and a lack of dramatic power in the true story of a group of bank-robbing, albeit non-violent, thieves in Texas.

However lacking the film may be, the movie's soundtrack album is an enjoyable collection of down-home "Saturday night standards at the Texas ranch" period tunes, newly and faithfully recorded by an acoustic ensemble (banjos, guitars, accordions, violins, piano, etc.) called the Bad Livers, whose buoyant performance makes this album enjoyable. Composers like Hoagy Carmichael and Ferdinand Joseph "Jellyroll" Morton are represented here, and the energetic style of '20s jazz, as improvised by these Texas musicians, is indeed a lot of fun to listen to. Breaking up the period songs are three score

tracks, composed by Bad Livers member Edward (Danny) Barnes, orchestrated by Steven Scott Smalley and performed by the Northwest Sinfonia, which attempt to thematically convey, in orchestral terms, the ragtime atmosphere of the film and its Southwestern setting at the same time it captures the dramatic urgency of the action.

There isn't enough score on here to make much of an impression, but the album itself is appealing, and worth a listen if you're into '20s jazz and ragtime standards. —Andy Dursin

Kissing a Fool ★★½

JOSEPH VITARELLI
Varèse Sarabande VSD-5922
14 tracks—35:59

Joseph Vitarelli wrote an infectious, mostly orchestral score for the Courteney Cox-Aidan Quinn film *Commandments*, an offbeat comedy that played to empty theaters in its limited release last year. Now he's scored another off-kilter romantic comedy with a *Friends* star (this time, would-be cinematic leading man David Schwimmer) that likewise failed to scare up audiences this past spring.

Unfortunately, this may be a case of the record labels discovering Vitarelli's music a year too late, since his score for *Kissing a Fool* is an amiable collection of original jazz tracks (that almost sound as if they could be source music) and several brief dramatic cues that don't add up to a cohesive album. The one exception, the elegant trumpet ballad "The Girl Who Is," hints at the kind of effective underscore Vitarelli provided for *Commandments*, but alas, that's all there is on this 35-minute Varèse release, which also includes a handful of vintage tracks by the likes of Etta James and three cuts by Mighty Blue Kings.

In fact, there's under 23 minutes of Vitarelli's music on the album, which naturally would make it impossible for any composer to make much of an impression. Here's hoping the composer gets a better deal the next time around. —Andy Dursin

I CAN'T BELIEVE IT'S A SOUNDTRACK!

Weird-movie/TV-related compilations and reissues from across the galaxy...

Real Hollywood Sound Effects

★★★

ALAN HOWARTH

GNP/Crescendo GNPD 8054

54 tracks - 64:27

While Alan Howarth may be known to film score fans as a frequent collaborator with director/composer John Carpenter (and the sole composer of the sequels to Carpenter's original *Halloween*), he got his start in the business creating sound effects for *Star Trek: The Motion Picture*, and has since done sound effects for all of the *Star Trek* feature films, as well as movies like *Poltergeist*.

GNP/Crescendo has to be the only record company to offer listeners sound-effects libraries on many of their CDs like *The Outer Limits*, the Irwin Allen boxed set and *Star Trek Generations*, as well as a great collection of sounds from the



original *Star Trek* television series. Howarth's work (already represented by the *Generations* effects library tracks) gets a good presentation here in what is purported to be "volume one" of sound effects CDs. The effects range from ambient montages (planetary atmospheres and storms, starship bridges and engineering rooms) to more specific effects for prop instruments, weapons, space-ship flybys and animals.

Check out track 32 ("Alien Creatures") about 16 seconds in. This is an old 20th Century Fox animal roar effect that was used for everything from elephants to dinosaurs and monsters in some of the Irwin Allen movies and television series. It

was later modified by Ben Burt and used as an element of the TIE fighter engine sound; whether Howarth is reproducing the old sound effect or recreating it here isn't clear.

"Liquid Vortex" sounds suspiciously like the world's largest toilet being flushed.



"Paranormal Voices" and "Supernatural Cherubs" feature some Ligeti-like choral effects, and the album also includes a number of Federation and alien transporter sound effects. The climax is the house implosion sound effect from *Poltergeist*: excellent for drowning out your neighbors' annoying rap music.

—Jeff Bond

The Revenge of Mister Mopoji

★★★

MIKE JACKSON, THE SOUL PROVIDERS

Desco ST5918. 12 tracks - 45:03

From the New York-based funk label Desco comes this blaxploitation/kung-fu soundtrack to a movie that, like a ninja, has left no trace of its existence: *The Revenge of Mister Mopoji* (1974), directed by Lee Lung and produced by (his brother?) Sam Lung. It's a pulsating collection of funk tracks by Mike Jackson and the Soul Providers in the style of James Brown's band of the early '70s, complete with raunchy horns, organs and wah-wah guitar.

However, unlike classic kung-fu epics like Lalo Schiffrin's *Enter the Dragon*, this is not as much a film score as a collection of groovin' instrumentals; the tracks do not catch actions,

but play themselves out as through-recorded pieces. Also, unlike James Brown's soundtracks like *Black Caesar*, it's all-instrumental (except for a few sound effects and vocal exclamations), so there's no vocalist or lyrical theme tying it together. It really isn't a "score," but an album—which, one would say, is good when what you're listening to is an album.

So, disappointingly, *The Revenge of Mister Mopoji* is not another source for those funky kung-fu suspense licks of the kind Schiffrin made famous. However, it is a kickin' heavy-funk album, gettin' down with that soulful early '70s vibe.

—Lukas Kendall

Desco Records can be reached at 440 West 41st St, New York NY 10036; ph: 212-924-2298; fax: 212-727-3174.

The Music of General Hospital ★

VARIOUS

L & B Records 60981-7

15 tracks - 50:31

If you know us *Film Score Monthly* staffers at all, you know that we rush home early every weekday afternoon so that we won't miss our "stories." So this album of music from the great dramatic series *General Hospital* was quite literally a dream come true. Possessing the bluesy new rendition of the old ambulance music from the show's opening titles, the touching romantic melody for Luke and Laura (the rape nightmare that blossomed into an award-winning romance!), the haunting synthesizer strains of "B.J.'s Theme" or the catchy guitar and keyboard vibes of "Robin and Stone's Theme" would have been godsend enough, but wait—there's more! Finally, we GH fans can experience the thrill of hearing romantic ballads like "Power to Believe," "Love Has the Last Word," "Forever Home—A Father's Lullaby" and "God Bless the



Child" warbled by real *General Hospital* stars like Dave Koz, John Warren, Brad Maule, Vanita Harbour and Wally Kurth, singing as the characters they play! Some of these people have serious potential to be the next Rick Springfield, so let the naysayers giggle if they must; we're talking future Vegas headliners here. Now how much would you pay?

The best song title is "My Heart Only Knows What It Feels," which reminds me of a friend of mine's idea for a joke song title: "Can You Hear Me Feeling?" The sad thing is, I think this was done as a *real* song a few years ago...

—Jeff Bond

Riven ★★ 1/2

ROBYN MILLER

Virgin 45425 2 8. 20 tracks - 54:08

If you've reached the stage in your life where you're actually interested in purchasing the soundtrack to *Riven*, you've probably spent far too many hours playing the game and



need to have *Riven*'s influence on your life cut back rather than added to. The *Riven* album consists of 55 minutes of ambient, new age sound that takes advantage of modern sampling techniques to create an unusually organic feeling;

the music is particularly unsettling when you realize that it's largely written for sequences of exploration of empty rooms by the game player as he or she investigates the remnants of a vanished civilization. Some eloquent percussive effects rustle around beneath many of the cues, adding a primitive atmosphere to many of the environments and giving the album a low-key rhythmic flow that prevents it from degenerating into completely sleep-inducing fluff. However, perhaps the best recommendation that can be made for this album is as background music to fall asleep to... or play *Riven* to; whichever comes first. —Jeff Bond

Classic TV Game Show Themes ★★½

Varèse Sarabande VSD-5881
20 tracks - 39:03

This is a perfect disc for those of us who relished our sick days from school, thrilled by the showering of brand new cars and jackpots on America's excitable game show contestants. Varèse Vintage producer Cary Mansfield has assembled 20 original game show tracks, including some famous ones which have survived the years unchanged: the seductive *Wheel of Fortune*, sing-song ticking clock of *Jeopardy!* (complete with pulsating contestant walk-on music), super-market-sounding *The Price Is Right* and the wonderfully hick-flavored *Family Feud*.

Other themes are not as memorable, but come back quickly in association with their shows: the clapping-based *Tic Tac Dough* and obnoxious *The Joker's Wild* (both by Hal Hidey), and the signature licks of *The Dating Game* and *The Newlywed Game* (by Chuck Barris and David Mook). *The Match Game* is one of several tracks by Robert A. Israel, who also wrote *The Price Is Right*, *Family Feud*, *Password* and *To Tell the Truth*, all present here.

Earlier themes on the CD are oddly formal: *What's My Line?* ("Rollercoaster"), *I've Got a*



Secret, GE College Bowl (a college marching band)—don't they realize there's money to be won? The '70s and early '80s themes are best for infantilizing insanity, from their perky trumpets to psychotic clapping to novelty synthesizers (all contained in *Card Sharks*, by Edward Woodley Kalehoff, which sounds like a cop show and sitcom simultaneously). Then there's Alan Thicke singing *The Wizard of Odds*.

The standout great instrumental is by none other than Bob Cobert, of *Dark Shadows* and *The Winds of War* fame. Some of the composers on this CD specialized in daytime TV, or were obviously producers who attached themselves onto cue sheets for royalties. Cobert is a case of an actual feature and longform TV musician who provided a rockin', chattering brass anthem for *The \$25,000 Pyramid*—the show where regular shmoe got to exchange clues with good-sport celebrities, under the watchful eye of America's oldest teenager, Dick Clark. Also by Cobert on this CD are *Jackpot*, *Go* and *Chain Reaction*.

Game show themes today are so modernized as to be unmemorable, but this CD presents some of the best from decades past—even though it does exclude *Sale of the Century* and *Press Your Luck* (the one with the annoying



animated "Whammy"). Part of the fun is in hearing the middle and ending sections of these tunes, scarcely heard on the actual shows. I'd go for an entire CD of *The Price Is Right*, which must be some of the most-heard music of all time. —Lukas Kendall

Also new from Varèse Vintage is *They Came from Outer Space: The Alien Songbook* (VSD-5882). This is mostly a collection of UFO-related pop and novelty songs by Weird Al Yankovic, Bill Mumy, Nilsson, Jefferson Airplane, and lots of less-recognizable names, but is also a good-sounding source for the early Burt Bacharach classic, "The Blob" (lyrics by Mack David). Beware of the blob that creeps...

Man in Space With Sounds

★★ ATTILIO "ART" MINEO
Subliminal Sounds SUBCD-4
24 tracks - 63:12

Few things are funnier than mankind's past attempts to visualize the future, as this record compiled from the soundtrack of a '50s world fair presentation proves. With titles like "Soaring Science," "Mile-a-Minute Monorail" and "Boeing Spacearium," this is a cross between a '50s science fiction score and a breathless commercial for progress, with a stentorian announcer opening every cue with sentences like "Here's a world where tomorrow's science takes on spectacular reality! Come with us into the great Boeing Spacearium where you'll thrill to a simulated flight through outer space! Travel through amazing three-dimensional galaxies!" or "Stand by for surprises! Here in the science pavilion are dazzling demonstrations of what tomorrow's science holds in store!" Two of the titles add a provocative slant on the material: "The Queen City" and "Gayway to Heaven." Parental advisory sticker suggested.

Track 9 ("Man Seeks the Future") actually starts off sounding like one of Gerald Fried's "Amok Time" *Star*

Trek cues, while most of the other pieces generate standard suspense or atmospheric textures familiar to any viewer of low budget '50s sci fi-movies, and repeats them, with some of the loops short enough to actually create an effect of pre-Philip Glass minimalism, often with amusing detours into pure, '50s Madison Avenue glitz. Hanging over every cue are reverberating, Sputnik-era electronic sound effects that date the material more than the music; these range from theremin-like whines to percolating, glistening textures that are somewhat in the same vein as Louis and Bebe Barron's *Forbidden Planet* "electronic tonalities," only not nearly as interesting. They also get a little repetitive, with Mineo seeming to run out of new sounds by around track 5. And after track 12, in the words of a character from *Close Encounters*, "...the whole dog-gone thing repeats." Tracks 13 through 24 duplicate the entire



sequence, only without the narration, which explains how this LP-derived album is able to run 63 minutes.

While *Man in Space with Sounds* a fascinating token of a bygone era and a prime example of '50s kitsch, after the first five minutes of sublime hysterics you'll have to deal with this lengthy album as music, and on that level it's purely an acquired taste. Definitely a worthy addition to anyone's lounge music collection.


—Jeff Bond

The album can be ordered from Jack Diamond (650-325-2284) in the U.S. or Subliminal Sounds (4686-948-666) overseas; or see <http://www.jackdiamond.com/attilio.htm>.

Sale Away...


DESPITE *TITANIC*'S HISTORIC 16-WEEK VOYAGE ATOP THE *BILLBOARD* 200 ALBUM CHART, THE RECORDING INDUSTRY ASSOCIATION OF AMERICA CLAIMS SOUNDTRACKS REPRESENT LITTLE MORE THAN 1% OF THE ALBUM MARKET.

by Jeffrey Wheeler



A story in *The Hollywood Reporter* relates that soundtrack sales of around 50,000 copies ("units") are deemed to have sold well. A low-profile symphonic score typically moves at about 10,000 units. For most specialty labels, that is just enough income to break even. The high-profile *Nixon* marketed fewer than 9,000 units—comparatively, a dud. As the antipode, the Whitney Houston album to *The Bodyguard* sold over 16 million units in the U.S.—the best-selling soundtrack of all time.

The limited exposure of soundtracks makes for hard going for labels trying to release obscure material, and marketing strategies are difficult to mount. In the case of Elmer Bernstein's short-lived soundtrack club of the 1970s, sales of about 2,000 units were normal; FSM's new Silver Age Classics series is counting on a loyal following of around this size. The specialty labels that last are frequently subsidiaries of larger companies, with companion labels for classical, jazz, etc. This allows for more publicity and a greater crossover market.



"Film music unto itself is such a small niche market that the only way to successfully market it is to reach out and include other markets... whether it be classical, film fans, or just title recognition," says composer John Morgan, best known for his score reconstructions for the Marco Polo label. "The general film music population as represented by posters on the Internet is not enough to guarantee sufficient sales to make re-recording, or even releasing original tracks (with their reuse fees) profitable. Of course, films like *Star Wars* or *Titanic* are special circumstances where the film itself sells so phenomenally, anything is taken along for the ride."

Concerning those instrumental soundtracks that do prosper, retailer Craig Spaulding of Screen Archives Entertainment suggests, "I

do think their popularity is due to the fact that people are always looking for a big tune to enjoy, and film music tends to be the only 20th century music to consistently have them." Film scores rich in melody typically fare better than scores of the dissonant sort, thus explaining why fantasy and western soundtracks, two genres perpetually loaded with memorable themes, sell more than any other kind.

Astounding sales for original soundtracks are so seldom that when a *Titanic* arrives, it brings great hope for the film score devotee. With James Horner's score currently selling more soundtrack CDs than any other, fans can only keep their fingers crossed for a film music renaissance—but it's one that may never come. *Star Wars* remains the best selling modern-day "score only" soundtrack (*Titanic* does have the Celine Dion vocal): approximately 4.5 million units sold domestically and 12 million worldwide in its original vinyl and cassette forms, with the invention of CDs adding a fair push. Its re-recordings, reissues, and special editions bump the income even higher. Still, it did not permanently alter scoring styles for all genres of movies.

The Winners

Six OSTs have made it to the top spot on the *Billboard* bestseller's chart. *Goldfinger* ties with *Titanic* with an amazing 16 weeks on top, *Exodus* lasted 14, and *Doctor Zhivago*, *Chariots of Fire* and *Around the World in 80 Days* cover the rear. *Titanic* is James Horner's first score to reach the Top 40, although *Braveheart* also performed exceptionally well. Conversely, the most consistently popular film composer is John Williams, who has had seven scores up there starting with *Jaws* in 1975 to *Born on the Fourth of July* in 1989. Only 35 or so film scores have made it to the Top 40.

Besides *Titanic* and *The Bodyguard*, the eight bestselling soundtracks of all time? *Purple Rain*, *Saturday Night Fever*, *Dirty Dancing*, *The Lion King*, *Grease*, *Footloose*, *Top Gun* and *Waiting to Exhale*. Nope, no Jerry Goldsmith.

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Stagecoach is the 1966 remake of the 1939 classic, starring Ann-Margret, Alex Cord, Bing Crosby, Stefanie Powers and others on their way to Cheyenne. The existing commercial album is a re-recording (not conducted by the composer), and was one of the all-time worst CD reissues. **This CD is the first-ever release of the original film soundtrack as conducted by Jerry Goldsmith**, a melodic and nostalgic take on the old West. The stereo sound is much superior to the re-recording, and the performance (chronologically sequenced) carries a vigor and buoyancy previously unknown to this score.

The Loner is a 1965 television western series written and produced by Rod Serling,

starring Lloyd Bridges. Goldsmith composed the theme and two episode scores; the 20 minutes contained on this CD represents the totality of his contribution. The theme is a dynamic tune out of the *Rio Conchos* play-book, complete with harmonica, bass guitar, percussion and whips, and the underscore is written in the style of the moody, solitary moments of *Hour of the Gun*, *Bandolero!* and *100 Rifles*. The sound is clean mono; a unique, lost gem for fans of Goldsmith's westerns.



Booklet fully illustrated with rare color photos from the Fox Archives. Liner notes by Jeff Bond, Jon Burlingame and Lukas Kendall.

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Stagecoach

1.	Main Title	2:32
2.	Dryfork Saloon/ Stagecoach Arrives	1:14
3.	A New Passenger	1:44
4.	Family History	4:35
5.	Aftermath	3:07
6.	First Born	1:34
7.	All Is Forgiven	2:37
8.	Escape Route	1:53
9.	No More Indians	1:08
10.	Cheyenne Saloon	0:35
11.	Get Out of Town	2:41
12.	Stagecoach to Cheyenne*	1:24

The Loner

13.	An Echo of Bugles†	8:47
14.	One of the Wounded†	10:19
15.	Main Title with Narration	0:52

*by Lee J. Pockriss & Paul Vance, sung by Wayne Newton

† contains main and end titles without narration

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